

# Catholic School Journal

A MONTHLY MAGAZINE OF EDUCATIONAL TOPICS AND SCHOOL METHODS

WITH WHICH IS COMBINED THE CATHOLIC EDUCATIONAL REVIEW AND THE TEACHER AND ORGANIST

Vol. XXI, No. II.

MILWAUKEE, WIS., MAY, 1921

SUBSCRIPTION, \$2.—PER YEAR

**AUTO-REVIEWING.** Last night the paragrapher had a dream. His neighbor, the psychologist, tells him that there is nothing extraordinary about that, that it is highly probable that everybody has dreams every night. But this dream the paragrapher happens to remember. He found himself in a sort of combination department store and college library where many persons were moving about. Suddenly he was engaged in conversation with a widely known priest and Ph. D. who has written sagely on subjects of social science. And in the dream the priest asked the paragrapher, "Have you seen my latest book?" The paragrapher admitted ignorance, but hoped to read the book soon, and added, "I should like to review it in such or such a paper." Now, in real life the priest-author—or, indeed, any other kind of an author—in the face of such a promise (or threat?) invariably becomes friendly, cordial, effusive. But in dream life, it seems, things happen otherwise. Anyway, in this particular dream, the author didn't wax enthusiastic at all. "Oh, no," he said, rather coldly and hastily, "that will not be necessary. I write all the reviews of my book myself." Whereupon, the paragrapher awoke with the traditional start.

Yet wisdom cometh from dreams. And today, in the relative wide-awakeness of the golden afternoon, the fragrance of spring and its greenness and its promise every little while luring him to the open window, the paragrapher sits at his desk and wonders if, after all, the author in the dream is not considerably wiser than many authors in the world of workaday life. For would it not be a good thing to get the author's estimate of his work—not the conventionally modest estimate sometimes expressed in the rapidly vanishing, because mostly superfluous, institution of the preface—but his real, deliberate, honest-to-goodness estimate? Such a document would be worth more than dozens of reviews written perfunctorily by folks like the paragrapher who probably know but little about the subject of the book and are not in a position to pass judgment with discernment and sympathy.

It takes a really big man to indulge in auto-reviewing, because auto-reviewing must almost of necessity be complimentary and only a big man—or else an extremely little one, one too little to write even the littlest book—usually has the courage to give himself compliments. Yet the thing has been done. After Thackeray wrote that stirring scene in "Vanity Fair" in which Rawdon Crawley thrashes the wicked marquis, he is said to have sat back and slapped his thigh and shouted aloud, "By George, that's a stroke of genius!" Which is not bad criticism at all. And Dryden could conscientiously say of his "Alexander's Feast," "Nobody has written a better ode and nobody ever will." Which comes nearer the mark than most book reviewing we have seen—or done! But one of the most impressive instances of auto-reviewing, in recent years at least, was that furnished by the man who wrote books over the feminine name of "Fiona MacLeod" and reviewed them, not without enthusiasm, over his legitimate cognomen of William Sharp.

Applied not merely to literature but to other aspects of life, the principle of auto-reviewing might indeed lead into injudicious practices; but, then again, it might do nothing of the kind. Dante's "Vita Nuova" is the sweetest love story in the world; in the literary as well as in the vital sense, it is an exceptionally fine example of auto-reviewing. Not altogether preposterous was the wish

## Current Educational Notes

By "Leslie Stanton" (A Religious Teacher)

once expressed by an ingenuous 'old monk of being one of the mourners at his own funeral, listening to the eulogy and counting the carriages. All autobiographies are specimens of auto-reviewing; and autobiographies are either very excellent or very worthless—there is no middle way. The paragrapher thinks of St. Augustine, John Stuart Mill, Cardinal Newman and "the Little Flower," and nods; and then he thinks of Cellini and Gibbon and Colley Cibber and James Huneker, and shakes his head. Well, well!

As religious we do a good deal of auto-reviewing during the three examinations of conscience we make daily, and during the annual retreat. And as teachers, if we really know what we are about, we practice auto-reviewing, too. In fact, it might even be said that the teacher who is not his own best critic is really not worth his salt. To see ourselves as others see us is not an unmixed blessing; but it is always highly desirable to see ourselves as we see ourselves. On reflection, gentle reader, you may discover that that statement is not nearly so nonsensical as it seems to be.

And meanwhile the paragrapher vaguely wonders if he will have another dream tonight.

**THE NATIONAL SHRINE.** This month of May is a good time to make all our pupils familiar with the wonderful project of erecting on the campus of the Catholic University at Washington a National Shrine of the Immaculate Conception. It is an idea big and beautiful, an idea that could germinate only in a mind impregnated with the Catholic tradition of the ages and alive to the needs of our own country and our own age. The children in our Catholic schools should know about the work, and should be given the privilege of helping to bring it to complete and glorious realization. In case any of our teachers should need information regarding the National Shrine, they have but to send an inquiry to the Reverend Bernard A. McKenna, D. D., The Catholic University, Washington, D. C.

**THE WHY OF MATHEMATICS.** Mr. C. H. P. Mayo assigns four reasons why mathematics, quite aside from the utilitarian bearings of the subject, is taught in our schools: 1. Because mathematics develops the imagination; 2. Because mathematics trains the logical faculty; 3. Because mathematics develops the habit of accuracy and the power of observation; 4. Because mathematics inculcates precision in the use of language.

When the teacher of mathematics fails—and often he does fail—to make the subject vitally and fruitfully educational, it is generally due to two causes: He is a slave to text-books; and he is exclusively concerned with the bread-and-butter aspects of the subject. In the first case, he never thinks about real education at all; he simply determines to "cover" a given number of pages or a set series of operations; and the results are necessarily machine-made products. In the second case, he is obsessed with the importance of a knowledge of mathematics as a money-making factor; he wants his pupils to learn the subject in order to "get a good job"; and he forgets—if he ever knew—that the ability to secure a livelihood is not the most important aspect of education.

Let us take Mr. Mayo's four points and meditate on them. Let us strive to realize those four objectives in our teaching of fractions or of differential calculus. Let us, in tomorrow's lesson, try to make the teaching of mathematics a means of developing the pupils' imagina-

tions. We must think the thing out and see how it can best be done. And next week, concentrate on mathematics as a means of training the logical faculty, and so on. Then we shall be real teachers. Meanwhile, the text-book will continue to be a good tool; and the bread-and-butter phase of the matter will attend to itself. Seek first the disciplinary, the educational value of your subject, and the utilitarian by-product will be added unto you.

**A MAN OF MANY PARTS.** It is hard to put some people into pigeon holes; especially some clever people. Thus it was that two librarians, one of them a dark young monk, the other a blond and middle-aged father of a family, helped me indirectly to discover Mr. Hilaire Belloc as a many sided man. For they showed me that he defies classification.

"I want your advice," the monk-librarian said. "It's about 'The Path to Rome.' I've changed its classification six times. Should it be listed under 'Travel' or under 'Catholic Apologetics'?"

And the man-of-the-world librarian simply said: "Belloc? He has written on everything."

"Yes, 'On Everything.' Also 'On Nothing' and—"

"I mean," interposed the librarian, a little wearily, "the scope of his many books, not the titles of two of them. Miles of newspaper work, children's books, verse, archaeology, satire, philosophy, nonsense, biography, fiction, politics, army strategy, history, Catholicism—"

Here it became necessary for me to leave, for there was a wide bay to cross and one must not be late for spiritual reading. But the middle-aged librarian ran after me and shouted down the street:

"And don't forget 'The Flying Inn.' Belloc had something to do with that, too."

**THE NEEDLESS REPETITION.** Here is what happens in a good many classes:

**Teacher:** What is virtue, Thomas?

**Thomas:** Virtue is the habit of doing good.

**Teacher:** Correct. The habit of doing good. And what is vice, Henry?

**Henry:** Vice is the habit of doing wrong.

**Teacher:** Right. The habit of doing wrong.

Now, our point is this: Why the teacher's repetition of a whole or a part of the pupil's response? Reiteration we know to be a necessary device in good teaching; but not that sort of reiteration. That needless repetition is a pedagogical vice, "the habit of doing wrong," into which a good many of us unconsciously fall. It tends to dull attention; and it consumes valuable time. Let us be on our guard against the habit.

**OF EARLY RISING.** Most of the readers of these lines are under the necessity of getting up early. In pursuance of the principle that it is wise to like to do the things we have to do, let us reflect on the advantages of early rising. And let us take our text from two men not religious, not Catholics.

"Morning," writes Thoreau in "Walden," "brings back the heroic ages. . . . The morning, which is the most memorable season of the day, is the awakening hour. Then there is least somnolence in us; and for an hour, at least, some part of us awakes which slumbers all the rest of the day and night."

And in his famous "Journal" thus wrote Amiel: "At dawn spiritual truth, like the atmosphere, is more transparent, and even our organs, like the young leaves, drink in the light more eagerly, breathe in more ether and less of things earthly. . . . The dawn is the time for projects, for resolutions, for the birth of action."

**MAKING MUCH OF LITTLE.** We do not induce our pupils to eradicate undesirable habits when we attack those habits tooth and nail—especially when they are only undesirable habits and not really and essentially evil ones. You are not going to inculcate habits of cleanliness in a boy by acting and speaking as though dirty finger nails were a token of eternal damnation. And besides, you will often find yourself in a position where, to save appearances, you must deny the evidence of your senses—and your common sense.

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### A DANGEROUS EXPERIMENT.

The advent of woman suffrage has suggested the idea of using the public school buildings as a voting place and also a place for political gatherings where the candidates for office may enlighten the ladies and tell them how to properly use their most sacred and recently acquired political privilege. We are not reactionaries nor do we forget that the public schools are the property of the people and can be put to such uses as the people may decide.

We think it dangerous to permit the capitalization of the property of all the people as assets of political parties. The argument for such use of school property deserves some attention. Social reformers have frequently attempted to convince the people at large that school buildings are now used wastefully because they are not used more. Here are "plants," they argue, conveniently located which are "operated" less than six hours a day in producing "education." They belong to all the people, of whom the adults as well as the infants need education of various kinds. Why should not these plants be operated longer, used as places of general assembly for all kinds of purposes? Is it not waste that they are not so used? This argument ignores the fact that school buildings erected at the general cost can be rightly used only for the sort of education which is admitted by all the people to be a universal need. In this country the majority of people has discovered that the education of children is such a need. These politicians conveniently forget that there is no such agreement with respect to the universal need of knowledge of the ideas of merely groups of citizens known as political parties. These ideas are highly controversial. By some groups the ideas of other groups are regarded as such arrant and destructive folly as not to be worth the slightest attention.

If the schools are to be given over to political parties any collection of cranks or anarchists could call themselves a political party and get the use of the schools to preach their schemes for the overthrow of all recognized authority. They are harping on the fact that these expensive plants lie idle for most of the time and the dear people should have the use of them. The church building is not an idle plant because it is not used for prize fights on week days when not used for religious purposes. The one saving feature of our public school system is that the state has confined its efforts along very conservative lines. As citizens who are fearful of any abuse of public institutions we should keep watch on a dangerous experiment.

### MAKING DULL BOYS.

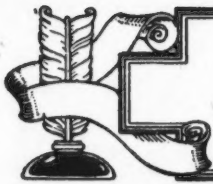
The advent of summer vacation prompts a nationally known educator to suggest that the children of the country are losing too much time. In view of this calamitous situation he urges that the school year be extended. In the mind of this grave pedagogue the summer vacation is wasted time.

If the man who would seriously make such a proposition was ever a boy it is so long ago that he has lost all remembrance of the finest thing in boy life. The first thing the average boy or girl does on entering school in the fall is to get down the calendar and count the days till vacation. The real boy and the real girl goes to school because he has to go. The order to get ready to go to school is among the first calls of duty that the child receives. We have little regard for the boy or girl that does not like the holidays. We have little hope for their future.

It is argued that it were better that the children stay in school rather than wander about the streets and alleys. We confess to a sneaking regard for the boy that is raised on the street. It may be due to the fact that we were raised in that wholesome way. In the streets and alleys the child finds that thing for which all men who do not possess it yearn, for which nations have gone to war, men and women have offered their lives—freedom. All work and no play makes Jack a very dull boy. It has the same effect on Jill. Get all the work you possibly can out of your boy and girl during the days at school but in the name of that common humanity to which they and we belong, give him his vacation.

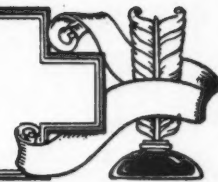
It was a hardened old business man who said that he could do a year's work in eleven months, but he could not do it in twelve. Applying the same logic to the boy and girl we believe that he can learn a whole year's lessons in ten months, but he cannot in twelve.





## Religion and Poetry

By Brother Leo, F. S. C., L. H. D.



Brother Leo, F. S. C.

His mundane creation itself; and brief is the flight of the winged steed unless his pinions beat the air of religious enthusiasm and moral truth. Religion aids in the production and the enjoyment of poetry; and poetry aids in the formulation and the practice of religion.

These are obvious truths, all but truisms. Yet two causes tend to blind the eyes of some of us to the interdependence of religion and poetry. The first cause is irreligious propaganda. Among critics, usually of the light and flashy gender, are to be found men who seek, sometimes sadly, sometimes blatantly, to deny the validity of religious phenomena in life itself; and in consequence they find themselves substantially coerced into attempting to explain away the religious element in literature. All criticism, as the brilliant Anatole France has pointed out, is essentially autobiographical; the poet is not likely to find in literature what is absent from his personal conception of human life. And accordingly, if the critic regards religion in actual life as a dream, a delusion, a superstition, he is not likely to be deeply impressed with the manifestations of religion that he finds in the *Iliad*, for example, or the poems of Francis Thompson. Religion to him means nothing intimate, nothing vital, nothing supremely important; and so in his comments on literature, made in his capacity of writer or teacher, he dismisses the religious note in poetry with either a shrug or a curse, according to the temperamental leanings of his irreligious convictions.

The second cause of the failure to perceive the interdependence of religion and poetry is, among us Catholics, even more common. Religion has inspired some of the grandest poems in the world; but, unfortunately, it has also inspired some of the sorriest drivel. Well meaning but utterly incompetent men and women—poets neither born nor made—have time and again sought to record their religious reactions in verse. Now, while no fault may be found with their religious concepts and emotions, grave exception may be taken to the expression of those concepts and emotions. A man may be altogether orthodox and edifyingly devout, and yet evolve a poem that is fearfully and wonderfully made. Witness the verses sometimes appearing in religious magazines, witness the conventional obituary ode, witness many of the hymns embalmed in standard hymnals. If, and this is not an utterly improbable assumption, our experience of religious poetry has been confined mainly to such very religious but lamentably unliterary poetical effusions, it is not surprising that we should form the opinion that religion does not constitute a fit subject for poetical treatment.

If our pupils fail to recognize the interdependence of religion and poetry, if they fail to perceive that religion

is an aid to poetry and that poetry is an aid to religion, we teachers face the task of removing from their eyes the scales of misunderstanding and prejudice. And this we can do in two ways: First, we can prove, from a general survey of the world's supreme poems, that the religious element has been stressed by the greatest and most enduring of the poets; and secondly, we can show, from a similar survey of the distinctly religious books of the world, that the spirit of religion has demanded poetical expression and embodiment.

The gods hover above the field of Troy; the gods are actively concerned in the wanderings of Aeneas. The metrical romances are deeply religious in form and in content; and an essentially religious theme and a prevailingly religious treatment characterize Dante's "*Divina Commedia*" and Milton's "*Paradise Lost*." The religious note in great measure explains the poetical excellence of Browning and Tennyson, and in great measure explains the poetical limitations of Keats and Byron. The presence of religious convictions goes far to elevate a moderate talent, as in the case of Longfellow; the absence of religious convictions goes far to negative the claims of an exceptional talent, as in the case of Leopardi. Poetry is an interpretation of life; but it cannot be a dependable and all-embracing interpretation when it ignores what in every age of the world the vast majority of men, and the vast majority of thinking men, have regarded as the most important aspect of life.

Within reach of me as I write are two compact religious libraries. One is a collection of fourteen volumes called, "*The Sacred Books and Early Literature of the East*." The other is the Holy Bible. In these two libraries—for the Bible is really a library and not a book—we have the quintessence of the religious expression of the human race. And we have but to open almost any of these books at random to discover that the religious experience of the race, particularly, but not exclusively, in its emotional manifestations, demands and achieves a poetical form. Poetry of exceptional force and beauty are the Egyptian hymns, dating from 1600 B. C. to 525 B. C., like "*To Aton, the Creator*" and "*To Re as Sole God*"; and poetry, too, is the poignantly beautiful Twenty-Second Psalm and the sublime introductory passage of the Fourth Gospel. Religion, rightly understood, touches the human heart more profoundly than any other aspect of life; and what thus profoundly touches the human heart craves poetical expression.

No theory should be pressed beyond its proper limits; and so, while we are justified in insisting on the interdependence of religion and poetry, we must not confuse the issue by assuming that poetry and religion are co-extensive. A poem may be a true poem, and yet possess no religious element; such a poem is Keats's "*On First Looking Into Chapman's Homer*." And a manifestation of religious truth may be in every respect an authentic utterance and yet bear no approximation to poetry; a book of dogmatic theology, for example, could hardly be mistaken for a book of poems. And, similarly, just as—Matthew Arnold to the contrary notwithstanding—poetry is in no sense a substitute for religion, so religion is in no sense a substitute for poetry. Interdependence does not imply identity, or similarity of function; but it does imply a vital relationship and a common field of activity.

The vital relationship of religion and poetry inheres in the illuminating truth that both are manifestations of God, that both are avenues of approach unto God. Poetry is essentially an appeal to the emotions of man, especially to his thirst for fineness, for sublimity for beauty. Now, God is Infinite Beauty. Ultimately, the reason why we human beings need poetry, why we make poetry, why

we seek in poetry consolation and delight, is summarized in the immortal—and eminently poetical—words of St. Augustine: "Thou hast made us for Thyself, and our heart is restless ever till it rest in Thee." The beauty of the great poem is caught from the Ideal Beauty; it is a reflection, necessarily fleeting and imperfect, of the Face of the Creator.

And religion is likewise a manifestation, a reflection of God. It is more extensive than poetry, since it responds, not merely to our human craving for beauty, but also and with equal fullness, to our craving for knowledge and our zest for action. Most ennoeous views of the nature and functions of religion are inadequate rather than perverted. Thus, one man conceives religion solely as dogma, as something intellectual; another, as something solely emotional; another, as something solely volitional. Religion, rightly understood, appeals to the whole man, to man knowing, to man feeling, to man willing. It is a reflection of God—now of God as Knowledge and Law, now of God as Love and Beauty, now of God as Creative Force and Infinite Activity.

Though diverse in function, religion and poetry have a common field of operation; and that common field is human nature. Both are, each in its own sphere, lights and guides and inspirations to man. And often they supplement and confirm and reinforce each other; that is what is meant by their interdependence.

Of that mutual aid, of that interdependence, we have in Catholic theology and Catholic literature a most felicitous illustration. On the one hand a learned Dominican monk, a man exceptionally gifted of intellect and exceptionally favored with opportunities of scholarly research, compiles a masterly theological treatise, a compendium of what the Church teaches in her capacity of the representative of God and Teacher of Mankind. The result is the "Summa" of St. Thomas Aquinas. On the other hand, an equally learned layman, a man of extraordinary emotional temper, a man privileged to love ideally and to suffer much, evolves a poetical masterpiece, a vast cathedral of song beneath whose vaulted arches succeeding generations of men may find inspiration and surcease. The result is the "Divina Commedia" of Dante. Both works are massive works. Both are directly and intimately concerned with the life of man, with the vision of sin, with the nature of love, with the relations of God to the works of His hands. One is the highest achievement of theology, the science of religion; the other is the highest achievement of poetry.

The interdependence of the "Summa" of St. Thomas and the "Divina Commedia" of Dante is typical of the interdependence of the interdependence of religion and poetry. For the student of St. Thomas, if he would adequately appreciate his text, must sedulously peruse the "Divina Commedia"; and the student of Dante, if in any but a superficial sense he is a student at all, must construct, for the elucidation of the poem, an elaborate series of footnotes from the "Summa." Let us content ourselves with two specific instances.

Assume that a theological student is investigating St. Thomas's teachings regarding the Sacrament of Penance. He will there find substantially all that the Catholic Church holds concerning contrition, confession and satisfaction. He will find a satisfying intellectual statement of orthodox theology. And now let him turn to the "Purgatorio," especially to the ninth canto, wherein Dante, with Virgil—symbolic of human reason—as his guide, draws nigh to the gate of Purgatory, mounts the three steps to the adamant threshold, and listens to the explanation given by the angel concerning the power of the keys. There the theological student may find nothing new; but he will find what he already knows illuminated by poetry, by truth transfused with emotion. And what he knows he will hereafter know in a new way.

And assume that a literary student is wrestling with the sixteenth canto of the "Purgatorio," that he is digesting as best he can the pregnant and sublime discourse of Marco Lombardo on free will. Despite his best intentions, despite his most earnest efforts, his impressions

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**WORK OF THE BUREAU OF EDUCATION OF THE NATIONAL CATHOLIC WELFARE COUNCIL.**

A. C. MONAHAN, Director.



Mr. A. C. Monahan

The Catholic School Journal, in recent numbers, has contained announcements of the opening of the Bureau of Education of the National Catholic Welfare Council, whose functions are to be largely a service as a clearing house of information concerning Catholic education and as an advisory agency to Catholic educators.

In establishing this bureau, the National Catholic Welfare Council has but followed steps already taken by many other churches in the United States. Nearly all of the older American churches regard education as one of their functions, and many of them have established and are conducting schools and colleges. Approximately twenty-five have Central Boards of Education to look after the interests of their educational efforts. Some of these have administrative functions; the majority, however, are advisory only. A recent statement of the work of the board of education of the Methodist Episcopal church is contained in the official report:

"In its advisory relation to the educational institutions of the church, the board has many duties \* \* \* it aids these institutions to meet the standards of modern scholastic efficiency and endeavors to promote by counsel and cooperation a true connectional spirit that the church's educational program may be scientific, far-sighted, and wise. \* \* \* It promotes the cause of education throughout the church by collecting and publishing statistics. \* \* \* It provides religious care and instruction for a large number of Methodist young people in state and other independent schools. \* \* \* It acts as a clearing house of educational news and information \* \* \* it maintains a teachers' bureau where competent instructors register, and their qualifications are placed on record for the administrative officers of colleges and schools."

The National Catholic Welfare Council Bureau of Education has a larger field of work than any other of the church boards. Nearly two million Catholic children are in Catholic schools; over one and a half million of them are in approximately six thousand parish schools under the direction of the parish priests and the bishops of the dioceses in which they are located. The others are in colleges, academies, seminaries and other schools, usually under the management of one of the very large number of religious orders. In approximately one-half of the dioceses, diocesan school superintendents, representing their bishops, are directing many of the developments in the parish schools. In the other dioceses developments rest almost wholly with each parish priest. Among the religious orders conducting schools there is little definite connection. The result is that the Catholic schools of the United States are largely individual schools rather than a part of a system. This makes the need for a central clearing house greater. Its influence will come not through "control" functions, but through assistance and encouragement to local efforts, initiation, experimentation, and development and through information of the best that others are doing.

It is well to emphasize that the bureau of education can have no control in any way over the Catholic schools in the country. Each bishop must be responsible for the schools in his diocese; each superior of a religious order must be responsible for the schools of his order. Attention is invited to the remarkable influence for the improvements of schools held by the United States Bureau of Education through research, investigations, distribution of information, and advice. The hierarchy of the Catholic Church has opposed consistently the passage of any Federal legislation which would create a United States Department, or Bureau, of Education that could

control the various state school systems, either directly by legislative functions, or indirectly through subsidies to the states. It has done this on the ground that centralized control would be disastrous to the development of public education in the United States, which has come from local pride, local initiation, local rivalry, experimentation, etc. The same objections to federalizing the public school system would apply equally to any attempt to centralize authority over the Catholic schools.

There are several services that the Bureau of Education will undertake in addition to those stated previously in The Journal. One is assistance in the development of a distinctive Catholic education which must include not only secular instruction and religious instruction, but a definite co-relation of the two. One of the great influences in the development of Catholic schools has been always the desire to keep pace with the public schools in their secular instruction, adding, of course, religious instruction. On the whole it may be stated that they are doing well the work done by the public schools; also that they are providing efficient instructions in religion, and have put the child in a religious environment. Much less successful, however, have been the attempts to develop a proper co-relation of the so-called "common school subjects" and the religious subjects. They have, for instance, taught history, using text-books acceptable to the Catholic Church, and have shown the part that the church has had in the development of the world's affairs. They have brought to the pupils' attention the developments brought about by Catholics in the political and economic history. They have done much less, however, in producing in their students an understanding of the Divine Guidance in the series of events recorded by history. The bureau can perhaps find the best way.

Another service that the Bureau of Education will attempt is the preparation of a statement for presentation to the hierarchy, to be issued when approved, giving the attitude, platform, and policy of the church on public, private, and parochial education; or in other words, to establish what the N. C. W. C. Bulletin in 1920 referred to as "a Standard Apologetic for Catholic educational work." Such an official statement is very much needed at the present time. The intelligent non-Catholic public desires it, and should receive it. This public is so bewildered and misled by conflicting unofficial reports and expressions of individual opinions, also by false statements deliberately made by enemies of the church, that it does not know what to believe. Correct information on the attitude of the church, issued officially by the Bureau of Education with the approval of the hierarchy, will make friends of many non-Catholics who are now doubtful of the real attitude of the church.

It is true, of course, that it might be difficult to secure a platform acceptable to all church officials as at the present time there are many conflicting opinions on education among them. However, there are certain points on which an agreement is quite general, and these happen to be the points relative to which the greater number of questions regarding the attitude of the church is now raised. A few of the points on which the great majority of Catholics agree may be stated: They believe that general education for all youths in the United States is necessary for the well-being of the state, and the prosperity, health, and safety of its individuals. They agree that it is the right and the duty of the state to require that all children shall receive a certain amount of education, the minimum being fixed by state legislative enactment. They believe that the state should maintain free public schools so that this minimum education essential to its well-being will be available to every child whose education is not provided otherwise, and that these schools should be supported from public money raised by taxation or otherwise from all citizens regardless of whether or not they have children attending the public schools. They believe that every American citizen should have the right to send his child to any type of school he may wish provided that the school is meeting at least the minimum requirements set by the state and that it is truly American in its teachings.

Criticisms of Catholic schools and education have come almost wholly from people without definite information of what was being done. The average American knows

that the Catholic Church in the United States is American to the backbone; statements to the contrary originate from ignorance and bigotry. The average American, however, may have doubts about the efficiency of the Catholic schools. That is because he does not know that they possess the factors that make for efficiency. When, for instance, the teachers in the parochial schools secure legal certificates required of public school teachers, and when state school officers visit Catholic schools and assure themselves that adequate facilities for education are there, and information about the schools becomes general, the attitude toward the schools on the part of non-Catholics will change.

As public and private schools develop and progress, Catholic schools must and will keep pace. In certain features of educational work they will always lead. They will need constant safeguards against outside destructive interference, they will need assistance in establishing constructive relationships with state and local school authorities. In both of these matters the bureau can help.

#### TEACHING THE VISION OF SIR LAUNFAL TO FIRST YEAR ACADEMIC.

Sister M. John Berchmans, O. S. U.

In this age when the physical and intellectual development of man seems to be of paramount importance, we are feign to ask, in what does true education consist? Can we consider that education, in which man's intellectual and physical powers only are developed? Surely not, for that is failing to train the noblest and highest part of the human being, his soul. Why is it that so many brilliantly developed intellects have been, dismal failures in life, but because there was want of balance, due to the neglect of developing the will power, that mighty motor of the human being, that speeds him on, either to eternal happiness or endless misery. But the understanding supplies the electric current to this motor will, which once set in motion, accomplishes tasks, overcomes difficulties, and glories in resistance, that makes us see the mighty power of the human will when properly trained. This leads us to realize that the education of the will is of the greatest importance, for it is man's noblest faculty and upon man's right use of his will, depend his own happiness and success and his usefulness to others. Of course, God was the first educator in giving the Ten Commandments to restrain and guide this blind faculty of man, and religion, the voice of God on earth, stands next as the great teacher of the will, while Christian Ethics, the sister study of religion, helps to strengthen the foundations laid by the infallible Voice of God's true Church. But has not the teacher of literature an enviable field in which to mould and strengthen, and perfect the young pliant wills of her pupils? Surely she has, for recalling the incident of the brave Spanish Knight wounded at the siege of Pampeluna, wiling away the weary hours of slow recovery in pouring over the lives of the saints, may we not say, that it was reading of the heroic sacrifices of St. Francis and St. Dominic that stirred the will of the Spanish cavalier to cry out, "What Francis and Dominic have done, I can do," and to this gigantic will of Ignatius, we owe the great organization which has done so much for the Church, in moulding and directing human wills for the last three hundred years.

If the Evil One and his agents wield no more powerful weapon, wherewith to kill immortal souls, especially of the young, than bad literature, must we not, as religious teachers, make a counter charge on the enemy, to defend the young and innocent by creating in our young charges a healthy appetite for good literature, through the study of such writers as Thompson, Hawthorne, Tennyson, Longfellow and Lowell. If we cultivate in the young a taste for the beautiful, the true and the uplifting in literature, then we may feel we have done much to preserve the faith and purity of their souls.

Among the several literary works assigned for the study of the First Year Academic, none seems to be more inspiring to the teacher of literature, than the Vision of Sir Launfal, redolent with nature's sweetest supernatural truth, through nature's influence.

#### Preparatory Lessons.

As a preparation for the study of the poem, I give three lessons on an elementary study of the qualities of style,

dwelling particularly on imagery, thus enabling the pupils to appreciate the beautiful figures in which the poem abounds, and one lesson on metre.

#### FIRST LESSON. Qualities of Style.

I introduce the subject by asking the children if they have ever heard persons talking, whose conversation was extremely hard to understand. What was the cause? Because they did not express their thoughts clearly, and so we feel when listening to such people, like we do when looking at a poorly taken photograph, where everything seems misty and confused. So then in order to be understood we must express our thoughts clearly, and to do this we must have a well-defined, thorough mastery of what we are to talk or write about, and we must be careful in our use of words. Then I give the name of the first quality of style, and its definition.

**Perspicuity** is distinctness of expression, transparency, but this quality depends on,—

1. Mastery of one's subject,
2. Use of words.

By the use of words, we mean to use simple, precise, unambiguous, reputable words in present use, not obsolete or discarded words. Next I ask the meaning of simple words, and I explain to the class that Anglo-Saxon words are generally the simplest and when the thought can be as clearly expressed by these words from our Mother tongue, it is better to choose such, rather than foreign words. Then I draw attention to the fact that Anglo-Saxon words are usually short, and express thoughts connected with home life, as child, babe, home, brother, father, mother, widow, wife, husband, sister; also, small words like the articles, an, the prepositions of, in, for, from, by, under, with; words expressing the live animal, sheep, cow, pig, all belong to the Mother tongue.

What do you mean by using reputable words?

Words that are used by standard authors of the present day.

What is Imagery?

**Imagery** is that quality of style that consists in using figures of speech. I introduce the idea of simile by asking what is meant by similar as used in the expression similar fractions. The children will easily recall that the word means having like denominators. Recalling this, the work is easy to make them understand that when a likeness is pointed out between things in other respects **unlike**, the figure is called **simile** from the Latin word simile. Next I give a number of well selected similes, followed by examples of metaphor, personification and metonymy, with a clear definition of each figure.

For night work, I require these definitions to be learned, so as to be recited the next day, and the writing of original similes with such words as, cable and habit, life and a stage, moments and precious jewels, and one entirely original simile, metaphor, personification and metonymy.

#### SECOND LESSON. Qualities of Style Continued.

On beginning the second lesson, I ask the pupils each in turn to read the original similes and other figures given to them as night work. Then follow the recitation of the definitions of the various figures. Next, I explain by well selected examples, the figures of synecdoche, apostrophe, antithesis and allusion, making the pupils explain each, and show in what word the figure is found and finally I dictate a clear definition of each of these figures. For nightwork, I assign the writing of an original example of each of the above named figures, and the studying of the definitions given in this lesson.

#### THIRD LESSON. Qualities of Style Continued.

This lesson opens with the pupils reading their original examples of synecdoche, apostrophe, antithesis, allusion and metonymy, and next I question them so as to be sure they can give promptly a good definition of the above figures.

The next quality of style in **energy**, by the use of which thought is forcibly expressed, and to acquire this, we must use **specific** words, or words having a narrow breadth of meaning, rather than general words.

For nightwork, I give out the following words and I tell the pupils to find two or three specific words for

(Continued on Page 79)



MUSICAL COMMENT AND OBSERVATION.

Rev. F. Jos. Kelly, Mus. Doc.



Rev. F. Jos. Kelly

The name of Poland today is bound up inseparably with the name of Paderewski. It was he that first undertook the difficult task of guiding the ship of state immediately after the World War. He had been an international figure before, as the world's foremost pianist, but as premier of Poland he became an international character in another field. Of all the genius to which the war spelled ruin none could produce a feeling of keener regret than the knowledge that Paderewski has not only lost the wizardry of his fingers, but that all that enormous fortune which they made has gone to help Poland win her freedom. He has sacrificed his all upon the altar of his country.

This splendid sacrifice of his fortune must be put down to patriotism, to a splendid devotion to duty. Fired with an intense love of country, he deemed no sacrifice too great for his beloved Poland. Paderewski was a natural cosmopolitan. His life of achievement was full and he could have finished his days in ease in this country. He had earned for himself an honored name, and he could have retired amidst the plaudits of an admiring people.

But the call to duty and devotion to country compelled him to banish any such thoughts. He remained in his beloved Poland and became its first premier. For a while he attempted to maintain a stable government against great odds. Attacks from without and dissension from within made his task a hopeless one. Finally, discouraged, he resigned. Now the one source of income left to the former idol of the music world is the lecture platform. His long absence from contact with things musical has made him unfit to resume a concert career. Hard physical toil apparently has so stiffened his fingers that it is doubtful if he can ever regain his former virtuosity.

Paderewski has endeared himself to all the world. As he has always been a popular hero, his name being no stranger to the unmusical and even to the unlettered, it may be predicted that he will lose no prestige in his new career. He will be welcomed by all as a lecturer with the same enthusiasm with which he was received as a piano virtuoso. No one can withhold admiration from one who has borne calmly the rebuffs of fortune and who simply turns to an-

other career when the door of his own is shut upon him.

An opinion has been gaining ground that the regulations as contained in the Motu Proprio concerning church music, became null and void with the death of the author of that document, Pope Pius X, of glorious memory. On the contrary, these regulations have been given added force by the present incumbent of St. Peter's chair, Pope Benedict XV. In May of last year he received in audience the faculty and students of the Pontifical School of Sacred Music, the recognized school of music in Rome. The Holy Father assured the representatives of this school that his interest in the great question of sacred music was unabated. The idea to keep before one at all times, he said, was that sacred music should be prayer and that this principle should be instilled into the hearts of the faithful. He voiced the hope that the ideals of Pius X, expressed so admirably in his Motu Proprio, might be realized in every diocese, so that church music would truly serve to raise the minds and hearts of the faithful to God.

The Gregorian Requiem is a composition that has suffered a thousand mutilations at the hands of arrangers, organists and choirs. There are hardly two choirs in any of our large cities who sing the same Gregorian Requiem, except in those churches that have adopted the Vatican edition. Some of these renditions taken from current hymn books are sad in the extreme. None of them are rubrical, as entire parts of the mass are omitted in them. This abuse is flagrant enough, but what will one say when he finds the beautiful Gregorian Requiem supplanted by a so-called requiem in the modern style. Where is there the composition that possesses the solemnity, the pious sentiment, the sympathetic touch, that is found in the real Gregorian Requiem? And yet we find composers trying to improve upon it by alternating its verses with scribs of their own composition. What unwarranted abuse? Others ignore it altogether and supplant it with a wishy-washy, sentimental composition of their own, and then this composition is foisted upon an already long-suffering Catholic public. The beauties of the Gregorian Requiem, Vatican edition, are so sublime, so marked, that the educated church musician will consider it a sacrilege to mutilate it in any way. Its sublimity, its grandeur, its solemnity, overpowers him. When it is sung effectively, it seems to have been inspired from above. One feels that the music of the solemn requiem voices sentiments too deep and too spiritual for words to express. It ascends like incense before the throne of the Most High. What a capital crime then, it is, even to omit parts of this grand composition? In many churches there is the miserable practice of omitting the offertory and the

(Continued on Page 64)

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An Illustrated Magazine of Education. Established April, 1901. Issued Monthly, excepting July and August.

(Entered as Second Class Mail Matter in the Post Office at Milwaukee, Wis., under Act of Congress of March 3, 1879.)

**SUBSCRIPTIONS**—All subscriptions, domestic and foreign, are payable in advance. In the United States and Possessions, \$2.00; Canada, \$2.25; Foreign, \$2.50.

**REMITTANCES**—Remit by express or postal orders, draft or currency to The Catholic School Journal, Milwaukee, Wis. Personal checks should add 10 cents for bank collection fee. Do not send stamps unless necessary. Renew in the name (individual, community or school) to which the magazine has been addressed.

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**CONTRIBUTIONS**—As a medium of exchange for educational helps and suggestions The Journal welcomes all articles and reports, the contents of which might be of benefit to Catholic teachers generally.

THE CATHOLIC SCHOOL JOURNAL,  
Member of Catholic Press Association.

Office of Publication

445 Milwaukee St. MILWAUKEE, WIS.

May, 1921

A survey of thirty-eight colleges and universities in the United States has been just completed and finds that many of them have socialist societies of one kind or another, some of them affiliated with the Rand New York School of Social Science. They aim to have an existence "from an inspired idea in the minds of a few fine men and women to a vital force in the educational life of the country." The remarkable fact above and beyond all is the way that some of the presidents of these institutions look at the matter. One writes: "This university raises no objection to the establishment of any organization here in the college"—what if a suicide club was promulgated? Another president writes: "The chief difficulty that we experience is the difficulty of getting interesting, reasonable and forceful speakers to present the facts and arguments on the negative side of socialistic questions. Socialist speakers seems to abound and to be over-ready to talk, but men of standing who are good and forceful speakers and who do not believe in socialism are extremely hard to interest." Why not look up our Catholic friend—Mr. Goldstein—but then mayhap Catholics are barred from such places? The remedy proposed by some is "a wider teaching of American Government"—very good—teach American fundamentals to our own youth, while the cry goes out over the land for the American-

ization of the alien. Dr. Murray Butler opines that "we are now to teach the meaning of America, not only to the alien immigrant from eastern and southern Europe, but to the boys and girls born on American soil of parents who were themselves born in America." And who will say no. Try it. It is needed, very much so, now and for many a day in the future.

Dr. Parkhurst of New York has added another epigrammatic remark to the dictionary of sentences pronounced upon the present public school system. We already have rendered one verdict and naturally are pleased to have others even at this late date join with us. We hope radical action may be taken some day to correct the mistakes. While we were building our schools amid a clamor of opposition—the public system was lauded to the skies and it was almost high treason to utter a word of complaint or ask for correction. Dr. P. remarks that: "The present school system could not be relied on to be a bulwark of civilization. American schools should prepare children, he says for life, not for the next grade. This remark reminds us of a young man with plenty of so-called credits to his name, received at the shrine of a much lauded public school, who applied for a position in the U. S. mail service and after an examination before a board of postal service men was rejected because he did not know the geography of this country—could not locate some important towns or tell what states were meant when certain abbreviations were used. He is now ready to find fault with the United States government and not with his education, nor with the system that sent him out into the world with a poor knowledge of his own country.

The study of Latin in elementary schools for lads and lassies of ten and twelve years of age is a very debatable question. A sane teacher with many years of experience, teaching Latin both in high schools and colleges, is convinced "that it is very unwise to commence the study of Latin before the pupil enters a high school. Our mother tongue, grammar, composition and literature should have the attention of the pupil until he or she has reached the high school." It is extremely important to get the fundamentals of the mother tongue before taking up any other language. Too many studies is the bane of education today. We have in mind a bright little lad of our acquaintance, who in the past two or three years, has bent his energies to the study of Latin, Greek, French and German in addition to English, history, mathematics, music, etc. His progress was really remarkable, studying four languages and his credit marks were nearly 100, but for the past few months he lies on a bed of pain, a worn out little man and if he dies, a coroner might well return a verdict, 'Died from too many languages.'

A friend in the civil service has come to the conclusion that a good many Americans need a revision of their English. He tells the story of a once prominent state official, who telegraphed that: "Me and the governor will reach your city at 8 o'clock this evening." He submits a few recent letters, received from applicants for official positions: "Please male me a copy of the list of empte places you have on your bored. I can git the Republican commity to give me a fine letter, and want a list of the places at onct. I like better a posishun inside, but the committy will give me a letter for any place that I pick out. Please send it at onct so I can arrange matters as I must move out from my house where I now live soon. If there our any charges I will pay you out of my first munths salary." "Dere Sir, I'd like right well for you to fix me up with something nice and nifty in the way of a government job. I'd even go to Washington if you say so—you know best—but something right here in this town, even a fish and game warden, would fix me up so folks would know what I done for you, and I could do better next time. I goth both my two brothers to vote right last time, but if I had some office I'd rustle around outside the family next time. Try me. I'd make a right smart hustler for the cause. I'm not particular what you do for me. You know best. I'm willing to start at the bottom and work up, so long as you have Uncle Sam put his brand on me. "Yours for Party Regularity."

Physical education as a specialty is becoming constantly more popular with young people who are preparing to be teachers, said Dr. W. P. Bowen, of the Michigan State Normal College at Ypsilanti, before the National Conference on Physical Education. Dr. Bowen stated that young women show a tendency to take the one and two years courses of training, and that young men usually favor the three and four year courses.

### MUSICAL COMMENT AND OBSERVATION.

(Continued from Page 63)

Libera, and singing some solo numbers in their stead to accommodate some singer who is a friend of the deceased. Some organists do not scruple at allowing songs to be sung in the vernacular in the place of these two numbers. This is the most flagrant of abuses, which is a direct violation of church law. The offertory and Libera of the Gregorian Requiem are among the finest specimens of Gregorian literature that we have today. The difficulty to understand them on the part of organists and choir masters is the prime reason for their omission from the text, when all the other parts of the Requiem are sung. The true church musician will sing the Gregorian Requiem just as it is. It may be permitted at a Requiem outside of a funeral Mass to omit some of the verses of the Dies Irae. Even this omission is not to be commended.



## Joys and Poise with Columbia Folk Dance Records

Children love to do folk dances to Columbia Folk Dance Records. The novelty instruments that repeat the tune add interest and variety to the performance. Through the rhythm of the music, the children unconsciously develop poise,

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Rigs O'Marlow. (English Morris Dance) (Cecil J. Sharp)	Prince's Band	10-inch 85c
Tideswell Processional. (English Morris Dance) (Cecil J. Sharp)	Prince's Band	A-3067
Helston Furry Processional. (English Morris Dance) (Cecil J. Sharp)	Prince's Band	10-inch 85c
Ruffy Tufty—Sweet Kate. (English Country Dances) (Cecil J. Sharp)	Prince's Band	A-3065
Sellenger's Round. (English Country Dance) (Cecil J. Sharp)	Prince's Band	10-inch 85c
The Black Nag—New Bo-Peep or Pickadilla. (English Country Dances) (Cecil J. Sharp)	Prince's Band	A-3068
The Butterfly. (English Country Dance) (Cecil J. Sharp)	Prince's Band	10-inch 85c
Hunsdon House. (English Country Dance) (Cecil J. Sharp)	Prince's Band	A-3069
The Old Mole. (English Country Dance) (Cecil J. Sharp)	Prince's Band	10-inch 85c
Newcastle—Heartsease. (English Country Dances) (Cecil J. Sharp)	Prince's Band	A-3070
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## The Catholic School Journal

# STUDIES OF NOTED PAINTINGS

Elsie May Smith

### PLAYMATES—DAVID ADOLPHE ARTZ

This picture clearly tells us a story. As soon as it is seen, the mind goes back to what has been and forward to what will be again. Here is a little girl sleeping upon the grass with a stick in her hand, and the look of one who has dropped off in peaceful sleep through weariness after the exertion of her play. Beside her on the grass are two lambs—her pets—who rest quietly near her while she sleeps. A little further away we see sheep grazing on the edge of a forest. We know that before she fell asleep the little girl was tending these sheep, that they are her playmates with whom she loves to wander through the woods and meadows, and that they will graze quietly near at hand while she takes her nap, and that when she awakes she will resume

ferent. The little girl is quietly sleeping and the sheep are left to do as they please for the time being. It is not the pleasures which we have described which the artist has chosen to represent in his picture; rather, leaving them to our imagination, he has chosen to show us this quiet scene,—the little girl taking her nap, her favorite lambs watching and waiting peacefully beside her, and the other sheep doing as they like not far distant. The little girl knew that she could go to sleep and find them near at hand and safe, we can well believe, when she should wake up again. Perfect security and confidence are found here. Notice carefully the little girl,—how she sleeps with her head on her hand. Notice her attractive face, her chubby, well-shaped arms and feet. Note the flowers growing in the foreground and the look in the faces of the lambs. How perfectly contented they seem to be! The whole is surely a pleasing picture of happy childhood, amid the pleasures of healthy outdoor life, and surrounded by animals, as children so love to be.



PLAYMATES

David Adolphe Artz

the charge of caring for them. Again they will wander up and down through the grass, again she will frolic and play with them, and again her little lambs, whom we know without being told, are her favorites, will frisk about at her side. Perhaps she will carry one of them in her arms. Together they will all enjoy the peace, richness and soothing calm of the great outdoor world with its trees, and flowers, its grasses for food and a soft carpet underfoot, and its balmy breezes and cooling streams. How easy it is to picture all the joys, past and future, which these playmates have together! What happy times the little girl must have when she is out with these sheep! Yes, it is a pleasant story which this picture tells to us. We wish that we could go with these playmates in and out among the trees and up and down the meadow. What fun it would be! But while these pleasures have been and will be again, just now all is dif-

#### Questions for Study

- What do you see in this picture?
- What is the little girl doing?
- What are the sheep doing?
- What do you see near the little girl?
- Do you think these lambs are her favorites?
- What makes you think so?
- What is the name of this picture? Do you think it is a suitable name?
- What do you think the little girl and the sheep were doing before she fell asleep?
- Do you think the little girl loves to take care of these sheep?
- What makes you think so?
- What do you think they will do when the little girl wakes up again?



Do you think she will find them where she left them?  
 How do the lambs show that they care for the little girl?  
 Do you think they would rather be where they are than with the sheep?  
 Do they look happy and contented?  
 What look do you see in the face of the little girl?  
 What has she in her hand? Where is her other hand?  
 Does she look healthy and strong? What do you think has made her so?  
 Do you think she is happy when she is caring for her sheep? Do you think she loves the outdoors? What makes you think so?  
 Why do you think the artist chose to represent this scene rather than showing the little girl awake playing with her pets?  
 Do you think he preferred to have us imagine what the little girl does when she is awake? Do you think he was trying to tell us a story?  
 Did he want to leave something for us to imagine?  
 Has he made a pleasing picture? Why do you think so?  
 Would you like to be with this little girl and her playmates?  
 Do you think you would have good times with them?  
 What makes you think so?  
 Would you like to have some pet lambs of your own?  
 What would you do with them? Would you enjoy caring for them?

#### The Artist

David Adolphe Artz, a modern Dutch painter, was born at The Hague in 1837. After studying at the Academy at Amsterdam, he went to Paris, where he studied for eight years under various artists, and then returned to The Hague where he continued to live and work. He was also a pupil of Mollinger, and considered himself a pupil of Israels, although he was never under that artist's direction, nor did he work in his studio. It is likely enough that he took Israels as his model and looked for his subjects in the same general direction. Having far less feeling and sentiment than Israels, he is more bent on telling a story. He always considered how he might make himself best understood by the ordinary spectator and how he might please those who are content to find in a picture a simple story clearly told. He painted both in oil and water colors, while his subjects are principally scenes from rustic life. He "delighted in the delicate bloom of autumn, pale gray meadows with thin grass, over which there arches a gray, pallid sky, tremulous with light noon-day stillness and paths losing themselves in the wide gray-green plains through which they wind lazily with a long-drawn curve, loamy ditches, where silvery spotted thistles and faint yellow autumn flowers raise their heads parched and thirsty. Potato gatherers, shepherd girls and children at play enliven these wide, sad levels."

A picture by Artz called "No Hope" was exhibited at Glasgow in 1874 and four years later in the same city three others were on exhibition. These were "Dutch Interior," "A Mother and Child," and "The Fisherman's Return." Another picture by Artz is called "Visit to Grandmother," a companion picture which is little more than a variant on this composition is called "Visit to Grandfather." It was exhibited in 1883. Artz died in 1890.

### BIRDS OF QUEER TRAITS

H. E. Zimmerman

Of course everybody has heard of the cuckoo—the original of the little wooden bird which sticks its head out of Swiss clocks and calls "Cuckoo, cuckoo!" as the hour comes round. Nearly everybody, too, has heard of its curious habit of laying its eggs in other birds' nests, where they are hatched out in due time and at once proceed to shove their foster-brothers and sisters out of the nest, and then grow fat on the provender gathered for the entire nestful. In this country,

however, no one has ever seen this done, for the simple reason that the American cuckoo has not learned this splendid scheme of making other people discharge his family duties for him, that practice being an exclusive privilege of his European brother.

While the American cuckoos do not confide the care of their offspring entirely to strangers, they do (as a good many humans do) make the eldest of their flock play nurse to the younger ones. The hen cuckoo lays her eggs a week or more apart; as soon as the first is hatched, the parent birds begin to feed it most assiduously. Before the second egg is hatched, as it is a week later, the first birdling is almost large enough to cover the remaining eggs and aid in keeping them warm and hatching them. Each youngster is expected to help to mother the next comer until the nest is full. Then the oldest is coolly shoved out by the parents, and told to shift for himself. Thus, instead of spending hours upon the nest, Mrs. Cuckoo is able to be off with her friends. The whole cuckoo tribe seems to possess queer traits. In South America there is another species which differs both from the European and the North American in everything except its desire to shirk as much of its duties as may be possible. This species manages this by adopting a community plan of raising its offspring. Instead of each pair building a nest, one is built by three or four pairs working together. Nests have been found with as many as twenty eggs in them, on which no less than five hen-birds took turns in sitting.—Our Dumb Animals.

### GO INTO MILLS AND FACTORIES FOR "INDUSTRIAL MELODIES"

"There is no such thing as industrial music."

This is the claim of Dr. Frank E. Morton of Chicago, one of the country's foremost acoustic engineers, who led discussions on this subject at the Music Trades Convention held at Chicago in May.

Dr. Morton supplemented this, however, with the statement that such music is coming, and soon.

"Until some composer will condescend to associate himself with the dirt and the noise of the shops, we can expect no industrial music. This music must be born in the shops, mills and factories, not in the drawing room," said Dr. Morton, who admits he is looking for some person who can go into the factories and mills and come out with melodies that are purely of industry.

"The popular music of today idealizes and exalts, not industry and achievement, but idleness, sensuality, prodigality. Glance over any collection of modern music. Most of it is just sweet repose, too insipid to stimulate anyone to the work that makes the world. If by chance any occupation is glorified, it is war or travel, or the hunt or the dance or the revel. The musician has gotten away from life. He has lost contact with the experiences of the common man. His strains are soaring off into space and are doing nothing to turn the wheels of the world's progress.

"The musician must bring his precious material into the cross reference with the needs of every-day life. This is not belittling his profession or minimizing his productions; on the contrary, both are magnified.

"When the man in industry hears the wheels of his machinery sing and interprets the noise and the din of the shop in terms of music, we will have industrial music. Then, and only then.

"And when we have this music we will have harmony in industry," he continued. "Weavers of the olden times used to attune their hand looms to the lyrics of their calling, but the spinning song is now out of date. In the vast woolen and cotton mills of today it is out of place. For scientific agriculture the old plantation melodies are not adaptable; stokers in the liner's engine room or deck hands on an oil tanker do not respond to the barcarolle. Roller process mills fail to chime in with the rollicking ditties of the jolly miller, and the village blacksmith can sing no role in the great ensemble of an automobile factory.

"We have music in industry, but what we need now is industrial music," Dr. Morton concluded.

## The Catholic School Journal

# CITIES OF NORTH AMERICA

Etta C. Corbett

### NEW ORLEANS

Bienville, the French governor of the tract of land then called Louisiana, selected the site for New Orleans and made it the capitol. He saw that a city located at the mouth of the Mississippi river would become a great commercial port.

The city was named for the Duke of Orleans and was a thriving French settlement until the end of the French and Indian war. France then ceded Louisiana to Spain and for some years it was under Spanish rule. In 1800, Spain ceded it back to France, and the French flag waved again on the Place d'Armes. Then when the United States purchased Louisiana the French flag was taken down and the Stars and Stripes were unfurled over the city that even today retains many of its French characteristics.

In the War of 1812 New Orleans was the scene of a brilliant attack, but Andrew Jackson saved the city.

During the Civil War Louisiana was one of the states to secede from the Union, which made New Orleans a confederate city with command of the Mississippi river. The city was protected by the Confederate fleet and a great cable was stretched across the river. The Union fleet, under David Farragut, kept up an attack upon the city for six days and nights, finally deciding to break the cable. The steamer *Itasca* rushed upon the cables and when they broke the Union boats started up the river under the heavy fire from the forts. They succeeded in landing forces and taking possession of the city.

The old historic part of New Orleans lies northeast of the Canal street and in this French quarter the French language is still spoken and many French customs observed.

The narrow streets and the old-fashioned brick buildings with their iron verandas, are very picturesque. Today the old courtyards, where flowers bloomed, fountains splashed and happy children played, are neglected and in a state of more or less dilapidation.

Some of the charming old places have been made into quaint restaurants that attract the people who long for some glimpse of the old historic New Orleans.

Jackson Square was once the center of governmental life. Here in the Cabildo the official ceremony took place when Louisiana was transferred to the United States. The Cathedral of St. Louis and the Archbishop's Palace are wonderful old buildings.

The French market where vegetables, fish, meat, game and fruits in wonderful variety are sold, is world famous.

The historic old St. Louis Hotel is fast crumbling to ruin. The Soldiers Home, St. Roch's Shrine and the United States Mint are interesting places. On Canal street, the main thoroughfare of the city, are the shops, clubs, restaurants, hotels, railroad stations and the United States custom houses.

St. Charles street is the residential street of the American quarter.

The climate is so mild and moist that vegetation flourishes. Live oaks draped with Spanish moss, bananas, lemon, camphor and fig trees grow by the side of maples, willows and oaks.

The city has many fine churches and charitable institutions. The Touro Infirmary, that receives sufferers of any creed, was endowed by Judah Touro, a Jew, and is supported by Jews.

Tulane University is one of the city's educational centers, and is well known for its medical and engineering departments.

Probably the most fascinating part of the city to the visitor would be the water front, where an unbroken line of wharves and sheds stretch for miles. It is the world's greatest export market for cotton. The coffee sheds are at Julia Street, where 80,000 bags of coffee can be stored in the huge storehouses. More bananas arrive at New Orleans than any port in the world.

With the sugar-cane fields so near, New Orleans has the largest sugar refinery in the world. The sugar sheds are just below Canal street and the barrels and hogsheads of sugar and molasses cover blocks and blocks. Over fifteen miles of wharves and sheds stretch along the river to take care of the shipping of this great export market, which is the natural port of exchange for all the products of the Mississippi Valley, the islands of the Gulf, and the countries of South America. The completion of the Panama Canal had a market effect on the commercial value of this port.

Each year thousands of people are attracted to New Orleans by the Mardi Gras, which is held just before Lent. The keys of the city are given over to King Carnival, and revelry holds sway. The city is transformed into a fairy city with pageants, processions and masked throngs of merry-makers.

### NEW CONSTITUTION FOR DEPARTMENT OF SUPERINTENDENCE, N. E. A.

The proposed new Constitution of the Department of Superintendence, N. E. A., went into effect at the Atlantic City meeting February 24 to March 3. Under this Constitution only state, county and city superintendents (1,000 population and above), assistant superintendents and all state and national officers of school administration who are members of the National Education Association, are to be voting members of the organization. The large numbers attending this meeting have made almost impossible the securing of any adequate meeting place. Especially is this the case since auxiliary organizations have been in the habit of holding their annual meetings at the same time and place. It will probably be necessary now for many of these organizations to meet in the week preceding the superintendents' meeting. The department is to provide its own system of financial support, and is to be financially independent of the N. E. A. The secretary is to be elected by the president and the executive committee for an indefinite period, subject to termination at the close of the February meeting of each year. Nominations are from the floor, and the voting is later to be by ballot on printed tickets furnished by the secretary of the department. Dr. A. E. Winship was chairman of the Committee on Reorganization.—Exchange.

### SHOW PRISONERS MOVIES INSTEAD OF PREACHING

That one motion picture showing normal people cheerfully performing their tasks in society is worth more than a dozen sermons when it comes to dealing with convicts, is the gist of a statement made to the Society for Visual Education by William Horton Foster of New York City, who declares that the motion picture is the greatest agent for social service that has come into the world in this generation.

"The prisoner at a picture show, sitting in a darkened room, does not have to guard himself against a hostile guard or an unfriendly neighbor. His emotion are his own. He puts himself in the place of the fellow whose story is told on the screen. He is seldom willing to put himself in as sympathetic a state of mind toward you when you stand up and preach to him. His antagonism is one of the greatest problems in prison reform, and to overcome this antagonism there is no more persuasive agency than motion pictures."

Pictures of normal, every-day life should be shown, according to Mr. Foster. "Use pictures which present sane, wholesome life—American homes, children swinging on the garden gate, the farmer following his plow; any one filling his niche in deliberate obedience to the law of social good will, cheerfully taking his place as a cog in the great machine." It will not require any lengthy curriculum, he adds, to teach the obvious lesson of right conduct, that obedience to law brings comfort and happiness and disobedience the contrary.

Mr. Foster pleads also for the use of educational films which will tend to give prison workers an understanding of the significance and dignity of their tasks.



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# BIRD STUDY FOR MAY

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## THE CARDINAL

WILLIAM DUTCHER in Audubon Leaflet

The Cardinal is one of that group of large finches called Grosbeaks, that is, "great beaks;" and it is among the most brilliant of American birds. The name refers to its color, which is that deep red, somewhat less vivid than scarlet, that distinguishes the cassock of a cardinal—an ecclesiastic of high rank in the Roman Church. More generally, however, the bird is called Redbird, or in some places Winter Redbird; and it is known in Europe, and among dealers in cage-birds, as the Virginia Nightingale. James Lane Allen, by the title of his novel, "The Kentucky Cardinal," has spread this grosbeak's fame all over the English-reading world.

The Cardinal's most prominent features are—a very large, strong bill, a conspicuous crest, which may be erected or depressed at will; short, rounded wings, and a long tail. The female, while not so conspicuous as her mate, is clad in rich brown, with just enough red to light it up well. They are, indeed, a handsome pair. The plumage remains much the same at all seasons of the year.

### Habitat

Cardinals are not migratory, but remain all the year round wherever they are found; and this means all over the southern half of the United States. The northern limit of the range of the species is approximately the fortieth parallel of latitude as far west as the dry plains, where the limit turns south through Texas to northern Mexico. In the remote Southwest, and thence through Mexico to Honduras, the species is represented by several subspecies showing a greater intensity of color than even our birds may boast.

Here and there, however, Cardinals have made their home north of the line described, as for example, in the parks of New York City, encouraged by protection and plentiful food; and they have occasionally been noted as far north as Nova Scotia and southern Ontario. Some of these far wanderers were probably escaped cage-birds. Alexander Wilson says in his "American Ornithology," which was published in 1828: "This is one of our most common cage-birds, and is very generally known, not only in North America, but even in Europe; numbers of them having been carried over to France and England, in which last country they are usually called Virginia Nightingales."

### Once a Cage-Bird

It is true that in former times, and until recently, large numbers of Cardinals were caught in traps, or were taken from the nest when young, and sold to bird-dealers to be sent to foreign countries as cage-birds; but this traffic has now been stopped, owing to the generous efforts of the National Association of Audubon Societies. The Audubon Law, which is now in force in all the States where the Cardinal is found, prohibits all traffic in these birds, and forbids their being shipped from any State.

The Cardinal is too beautiful and valuable a bird to be confined within the narrow limits of a cage, where its splendid spirit is soon broken by its unavailing attempts to escape. Mrs. Olive Thorne Miller, in one of her popular sketches of bird-life, says of a captive Cardinal: "He is a cynic, morose and crusty." Such a character cannot be attributed to the Cardinal when it is at liberty. Its wild, free song, its restless activity and its boldness, are the antitheses of a depressed cage-captive. Even when it receives the best care from its human jailer, it is still a prisoner confined in a space so small that it never has an opportunity to stretch its wings in flight, nor can it ever bathe in the bright sunshine or view the blue skies above it. The whispering of the winds through the sylvan shades is lost to the captive forever. Is it strange that the nature of this wild, free spirit changes?

### A General Favorite

In the South, where the Cardinal is one of the most abundant

birds, it is a special favorite, rivaling the Mockingbird in the affections of the people. It is commonly found in towns as well as in rural districts.

### Domestic Habits

The female bird builds the nest, which is loosely constructed of leaves, bark, twigs, and shreds of grape-vine, and is lined with dry grasses. The nest is placed in leafy bushes or vines, usually from eight to ten feet from the ground. Three or four white eggs, speckled with brown, are laid, and it is probable that in the South two broods of young are raised each season by most pairs. The home life of Cardinals is a pattern of domestic felicity, so true are the sexes to each other; even in winter they seem to be paired, for a male and a female are always seen together. During the season of incubation the tender solicitude of the male for his mate is strikingly shown. His anxiety that the home and its inmates should not be discovered excites him so much that sometimes he actually leads the visitor to the nest in an attempt to mislead him. When the bird finds that his nest is in imminent danger of being molested he may become very bold in its defense.

The song of the male Cardinal is strong and clear, with a melodious ring—What cheer! What cheer!—winding up with a peculiar, long-drawn-out e-e-e. Contrary to the usual custom in bird families, the female Cardinal is an excellent singer, although her notes are in an entirely different key from those of her gifted mate—lower, and to some ears more sweet and musical.

### Audubon's Joy in the Song

John James Audubon's book, "American Ornithological Biography," is found at the present day only in the largest libraries, and consequently is so inaccessible to many readers that Audubon's description of the song of the Cardinal may well be quoted in full:

Its song is at first loud and clear, resembling the finest sounds produced by the flageolet, and gradually descends into marked and continued cadences, until it dies away in the air around. During the love season the song is emitted with increased emphasis by this proud musician, who as if aware of his powers, swells his throat, spreads his rosy tail, droops his wings, and leans alternately to the right and left, as if on the eve of expiring with delight at the delicious sounds of his own voice. Again and again are those melodies repeated, the bird resting only at intervals to breathe. They may be heard from long before the sun gilds the eastern horizon to the period when the blazing orb pours down its noonday floods of heat and light, driving the birds to the coverts to seek repose for a while. Nature again invigorated, the musician recommences his song, when, as if he had never strained his throat before, he makes the whole neighborhood resound, nor ceases until the shades of evening close around him.

Day after day the song of the Redbird beguiles the weariness of his mate as she assiduously warms her eggs; and at times she also assists with the modesty of her gentler sex. Few individuals of our own race refuse their homage and admiration to the sweet songster. How pleasing is it, when, by a clouded sky, the woods are rendered so dark that, were it not for an occasional glimpse of clear light falling between the trees, you might imagine night at hand, while you are yet far distant from your home, how pleasing to have your ear suddenly saluted by the well-known notes of this favorite bird, assuring you of peace around, and of the full hour that still remains for you to pursue your walk in security! How often have I enjoyed this pleasure, and how often, in due humbleness of hope, do I trust that I may enjoy it again!

This song is heard all winter in the more southerly States; and at that season the Cardinals often collect in flocks which roam together through the swamps and thickets, or, when the weather is severe, come into a village or about a farm-house in search of the food then hard to obtain in snowy woods.



### Friendly Ways

This is one of the comparatively few native birds that may be induced to come to an artificial feeding-place near a house. Many persons attach shelves to their window-sills, where birds may be fed; and the Cardinal may be taught that it is safe to come and get his share of the good things spread by the kindly hands of these bird-lovers. In the Central and Southern States this device is quite worth while, not only as a kindness to the birds, but as a means of acquaintance with them, as the birds may thus be brought so close that observers within the house have ample opportunities to see and study them at short range.

Frank A. Brown describes in *Bird-Lore* for May-June, 1909, an instance of a Cardinal remaining at Ipswich, Massachusetts, through the winter. As the days became warmer the bird began to sing a little and make trips, lasting a day or two, away from the clump of spruce-trees which had been its winter headquarters; and a dish of food set out for it was regularly visited by the Cardinal three or four times a day.

Visitors came from a distance of thirty or forty miles to see this bird.

In addition to the great esthetic value of its song and plumage, the Cardinal has another important character which should endear it to the husbandman. Its natural food is varied, consisting of wild fruits, such as grapes, mulberries, cedar-berries, and the seeds of grasses and of many species of weeds; but beetles, grasshoppers, crickets, flies, ants and their larvae, and other insects, mostly of injurious sorts, are eaten or are fed to its young. It is especially fond of rose-bugs.

The Cardinal is, therefore, a bird of great interest and value from every point of view, and any person who makes its intimate acquaintance will form a life-long friendship.

### Classification and Distribution

The Cardinal ranges normally east of the plains from southeastern South Dakota, northern Indiana, and the southern part of the Hudson Valley south to the Gulf States.

## SOME ERRORS IN GEOGRAPHY TEACHING

A. E. Parking, George Peabody College for Teachers

It is no exaggeration to say that 75 per cent of the geography teachers in our public schools have never had a systematic course in geography as given in our better normal schools and universities. And since the teachers who taught these teachers had had a similar preparation for their geography teaching there are extant in our teaching many errors that have come down from past generations. In spite of many excellent texts in geography now in general use such errors are likely to persist until every teacher who teaches geography is required to have adequate preparation. Such preparation in a subject as highly technical and broad as geography is cannot be secured in less than one full year in our best normal schools. No amount of methods courses in geography can atone for the errors of the past in neglecting this most vital subject in our curriculum. What is needed is solid content work.

In the brief space permitted in this article only a few of the more common errors may be discussed.

Climate is frequently thought of as only temperature. The climate of a place includes the temperature, pressure, moisture (rainfall and humidity), sunshine, and winds.

Another common error concerns the influence of the Gulf Stream on the climate of Europe. The statement is often made that "the Gulf Stream warms Europe" or "gives Europe a warmer climate." A more correct statement of the influence would be as follows: Winds off the Gulf Stream Drift moderate the temperature of western Europe over which they blow, making it cooler in summer and warmer in winter than lands farther east in the same latitude. These winds not only moderate the temperatures but bring in moist air to the continent. This moist air tends to prevent extremes in temperature and also gives western Europe much rain.

The trade winds are thought of by many teachers and students as blowing from  $23\frac{1}{2}$  degrees toward the equator. Although winds are due to differences of pressure, and temperature influences pressure, and the tropics ( $23\frac{1}{2}$  N. and S. of equator) bound the Torrid Zone, there is no connection between the tropics of Cancer and Capricorn and the wind belts. The Northeast Trades blow from high pressure centers about 35 degrees north of the equator, and the Southeast Trades blow equatorward from similar centers about 30 degrees south. These high pressure centers are therefore not at the tropics.

The presence of the prairies and grasslands of North America is often described as due to the fires set by the Indians to produce better pasture for the buffalo. This is the explanation that is held by plant geographers who have studied the grasslands. They contend that the vegetation of the grasslands is the result of a particular climate that is adverse to trees, that grassland vegetation is to be found the world over where the rainfall is moderate and is dis-

tinctly seasonal where the air is dry, and, where the winds are strong so that evaporation and transpiration are rapid. This is the condition in the western portion of the Mississippi Basin. The fires may have benefited the pastures and certainly would kill young saplings but the Great Plains were grasslands long before the Indians came to hunt the buffalo, and also were there long before the buffalo.

"Hot air rises and cold air rushes in to take its place" has long been the current explanation of the cause of winds. This is equivalent, as one teacher puts it, to saying that a person going from a lower floor to an upper in a store by way of the elevator ascends the elevator shaft and the elevator follows after. The warm air, even though warm, cannot move unless pushed up. Neither does the cold air rush in to take its place, but it moves in and displaces the warm air. A correct statement might be somewhat as follows: Air when heated expands and becomes lighter per unit volume. The cooler and heavier air about pushes in beneath the warmed air. The air that moves from the cooler to the warmer region, near the surface of the ground, is known as wind. This explanation does not explain all winds. It is safer to say that winds blow from high pressure areas to regions of low pressures. But inasmuch as the conception of pressures is a difficult one for children, it is the writer's opinion that the cause of winds should not be discussed in the grades. In geography we are not much concerned with the cause of winds but with the effects. The cause of winds is a meteorological question.

It is a well known generalization, and scientifically sound, that the windward sides of the highlands and mountains receive more rain than the lee sides. This greater rainfall is often taught as due to the ascending air coming in contact with the snows on the mountain or being mixed with the cooler air of the higher altitudes. The facts are that the air that ascends is cooler than the snows or the air in contact with the mountains. That standard explanation is not correct. The sequence of changes that occur may be described as follows: The ascending air expands (because it gets into regions of less pressure) and cools (because of this expansion). This cooling condenses the moisture in the ascending air and rain results.

Conversely when the air passes over the highland or the mountain it descends on the lee side because it is drawn down by gravity and in descending is warmed and its capacity to contain moisture is increased. It therefore becomes a drying wind. The statement that it is dry on the lee side because the air has lost its moisture on the windward side is not correct. It is not the loss of moisture that makes air dry but the warming of the air in the descent. At the highest point in the ascent, before the descent begins, the air is very moist.

# GAMES FOR SCHOOL AND PLAYGROUND

Sara V. Loutzenheizer

Games are here classified according to their physiological and psychological value.

## AUTOMOBILE RACE (General Activity)

This schoolroom game is played with most of the class sitting, being a relay race between alternate rows. The first child in each alternate row, at a signal from the teacher, leaves his seat on the right side, runs forward around his seat and then to the rear, completely encircling his row of seats, until his own is again reached. As soon as he is seated, the child next behind him encircles the row of seats, starting to the front on the right side and running to the rear on the left side. This continues until the last child has encircled the row and regained his seat. The row wins whose last player is first seated. The remaining alternate rows then play, and last the two winning rows may compete for the championship.

The interest may be increased by calling the race an international one, the teacher providing small flags of different nations, or the children may cut and paint these of paper. The first child in each row chooses the country he will represent by the selection of a flag at the beginning of the game. This he places on the rear desk, and it is held aloft by the last player when he regains his seat, indicating that his country has come in first, second, etc., in the automobile race.

## SQUIRREL GAME (Sense Perception)

(Material: A Nut)

Children blind their eyes with head upon their desk, and one hand open to perceive a nut which one child, the "squirrel," drops into it. The child who receives the nut then runs after the "squirrel" and tries to catch him before he reaches his seat. If caught he becomes the "squirrel," and so the game goes on.

## BUZZ (Quiet Game)

One of the players starts the game by saying, "one," the next player says "two," the next "three," etc., until the number "seven" is reached, when the word "buzz" is substituted for it. The next player says "eight," and so on up to a multiple of seven, such as fourteen, twenty-one, twenty-eight, etc., on each of which the word "buzz" should be used instead of the right number. The word "buzz" is also substituted for any number in which the word seven occurs, even though it should not be a multiple, such as seventeen, etc. When seventy is reached, the counting proceeds as "buzz-one," "buzz-two," etc., and seventy-seven is "buzz-buzz." Whenever a player says a number instead of "buzz" or says "buzz" in the wrong place, or calls out a wrong number he must pay a forfeit and start the game over again by saying "one."

The game may also be played by having each player who misses drop from the game. Where this is done, and the player retains his seat but is silent, the game becomes even more confusing for the players who remain.

## FOLLOW THE LEADER (Imitation)

The children represent the activities of which they sing while marching or standing in the aisles. They sing to the tune of "Here We Go Around the Mulberry Bush."

This is the way we wash our clothes, etc.,  
This is the way we iron our clothes, etc.,  
This is the way we bake our bread, etc.,  
This is the way we clap our hands, etc.,  
This is the way we bow to you, etc.,  
This is the way we sweep our floor, etc.,  
This is the way we brush our clothes, etc.,  
This is the way we beat our drums, etc.,  
This is the way we shoot our guns, "Bang, Bang, Bang."

## FOX AND RABBIT (General Activity)

(Material: Two Bean Bags)

A white bean bag may be used for the "rabbit" and a red one for the "fox." One child in the circle is given the "rabbit" which he sends around the circle by passing it to the child next him, and so on. The latter must reach the

child's hands from which it started before the "fox" overtakes it. The players sometime forget that a "fox" is coming, after the "rabbit" and do not help it along. Attention and co-operation are called into play.

## BLACKBOARD RELAY

As given this game is adapted to grammar (sentence construction and punctuation). It may be made to correlate with almost any school subjects, as arithmetic, geography, history, etc.

The class is seated with an even number of pupils in each row. A piece of crayon is given to the last players in each row, all of whom at a given signal run forward and write on the blackboard at the front of the room a word suitable to begin a sentence. Upon finishing the word each player returns at once to his seat, handing the crayon as he does so to the player next in front of him. This second player at once runs forward and writes one word after the first one, to which it must bear a suitable relation. In this way, each player in the row adds to the sentence being written by his own row, the last player being required to write a word that shall complete the sentence, and to add punctuation marks.

The points scored are 25 for speed (the first row to finish scoring the maximum, and the others proportionately in the order of finishing), 25 for spelling, 25 for writing and 25 for grammatical construction, capitals and punctuation. The row wins which scores the highest number of points.

## LOOKOUT FOR THE BEAR (General Activity)

Any number of children can play this game. One is chosen to be the bear, and he hides in some part of the room or playground, while the rest with their backs turned are standing at the goal. As soon as the children have counted to 50 or 100 aloud they all scatter to look for the "bear." The child who finds him first calls out, "Lookout for the BEAR," and all the children race to the goal. If the "bear" catches any while they are running for the goal they become "bears." All the "bears" then hide together, and the game continues until all the children are "bears."

## AN APPALLING CONDITION

Statistics that have just been published by those who sponsored the Interchurch Movement are interesting. It is stated that only forty per cent of the people of the United States are affiliated with any religion. While we do not know how thorough was the survey taken, we may feel confident that the figures are approximately correct.

It means that over half the people of this country do not practice any religion. It means also that more than one-half of the children are receiving no religious training. It may be urged that this is a problem for the church. It is a problem for the church, but it is also a problem for the country at large. There can be no good citizenship that is not built upon a moral foundation. If there is to be a moral foundation for good citizenship there must be a religious basis. It is folly to say that the Sunday School, the Y. M. C. A., Big Brothers and Boy Scouts will supply the defect in public school education. They may do something, but their influence is too small to have any deep or lasting effect. The child who receives only that amount of religion which can be given to him in a desultory and occasional way by these organizations will come to the conclusion that religion is only a by-product in his life. Only when a child is impressed with the truth that service of God is the "one thing necessary," that the laws of God are paramount, may we hope that he will grow into a useful citizen.

Morality alone makes for good citizenship. Without it all else is a menace rather than a help. Morality cannot exist without a religious foundation. A deep religious foundation cannot be constructed by an hour a week in Sunday School or an occasional prayer service in a club house.

# The Catholic School Journal

## LANGUAGE STORIES FOR RE-TELLING

Effice L. Bean

### ON THE FARM

Jack and Helen were visiting grandma and grandpa on the farm. They had had the mumps but were almost well now. Every evening they went to the barn to gather the eggs. They always tried to see who would find the most. They helped grandma weed her garden and watched grandpa milk the cows.

One day grandpa called them early in the morning and said, "Hurry and get up and go out to the barn and you will find a surprise."

How they hurried. Pretty soon they were racing across the ground to the barn.

"What is it?" they said.

"You look around and see if you can't find something."

So they hunted. They looked on the hay, behind the door, in the stalls, but found nothing. Just then they heard a funny little noise and ran to a big box. What do you think they found? There was old Fido, the dog, and three dear little puppies.

"You may pick out one puppy," said grandpa, "for your very own and when you go home you may take it with you."

They jumped up and down and clapped their hands. They picked out a little brown puppy with a white face and four white paws, and they called him Prince. What fun they had with Prince that summer.

### MARY'S BEADS

Mary had a string of beautiful gold beads. They were given to her on her birthday and she was very proud of them. One day while she was playing tag she lost them. She hunted all morning but they were gone.

About a week later when papa was putting up a swing for her in the front yard, he noticed something shining way up in the tree. He got a ladder and climbed up to see and what do you think he found? Yes, it was Mary's string of gold beads. How do you suppose they got there?

Just then they heard a great chattering in the tree and looking up they saw a pretty gray squirrel looking down at them with his bright eyes and scolding them as hard as he could.

"So you took the beads," said papa. "You naughty squirrel."

"But," said Mary, "I suppose he liked to look at them, and maybe he thought they were a new kind of nut."

### DOLLY'S SWING

Dolly had a new swing in the yard, under a big maple tree. She was only five years old, but she could swing away up high.

One day her little cousin Jennie came to see her. Jennie was only three years old.

The two girls played with their dolls for awhile and then Dolly took Jennie out to see her new swing.

"I want to swing," said Jennie.

"I'm afraid you'll fall," said Dolly.

"No, no, I'll not fall. Let us swing together," said Dolly. So she sat down in the swing and held it very still while Jenny climbed up and sat beside her, holding on to the rope very tightly. Then Dolly began to swing back and forth very gently and not a bit high. How Jennie laughed. It was such fun. All at once she forgot where she was, and let go of the rope to clap her hands, when quick as a wink she fell out of the swing and began to cry. Dolly stopped the swing and went to her and picked her up. Jennie looked around and stopped crying for she was not hurt a bit.

"What made Jennie fall?" she asked.

"Why Jennie, you let go of the ropes and then of course you fell out."

"Oh, yes, I forgot, but I never will again."

And she never did.

### THE PICNIC

One day Frank and Lulu came home from school very much excited. "Oh, mamma," they said, "may we go to a

picnic on Saturday afternoon? Miss Jones, our teacher, said we might have one on Oak Hill under the big trees."

"Yes, I think you may go," said Mamma.

When Saturday afternoon came Frank and Lulu went skipping down the road, each carrying a little basket. They met the other boys and girls at the school house and then started off with Miss Jones and Miss Brown, another teacher.

When they reached Oak Hill they piled their baskets under a big tree and away they scampered, some to hunt for flowers and others to play games. Miss Jones and Miss Brown put up two swings and what fun it was to "let the old cat die."

When it was supper time the boys and girls sat on the grass, opened their baskets and ate the good things their mothers had packed for them. How good they tasted. Miss Jones gave them all some nice lemonade to drink.

### TOM'S GARDEN

Tom was a little boy who lived on a farm. Although he was only seven years old, his father had given him a little ground for a garden and he was to have all the money he made for his very own. How hard he had worked, getting the ground ready, planting the seed, watering it, and keeping out the weeds.

One day his father said, "Well, Tom, I'm going to town today to sell some garden truck. Do you want to go, too?"

Yes, papa. May I take some of my garden truck too?"

"Yes, of course you may."

So Tom pulled up some onions, radishes, beets and carrots and tied them in little bunches and took them to town.

When Tom showed them to the storekeeper, he bought them at once and told Tom to bring him all the garden truck he had to sell. How happy Tom was.

By the middle of summer he had sold enough to buy a handsome ball and bat which he had wanted for a long time.

### THE GOOD SUNFLOWER

A little bird hopped up to the door to pick up some crumbs.

A big cat saw him.

He seized the bird.

But the bird got away.

His wing was hurt.

He couldn't fly far.

He didn't know what to do.

Where could he get something to eat?

It would never do to go back to that house.

He hopped out into the road.

He sat under a big sunflower.

The sunflower shook her head and down fell some nice seeds for the bird.

How glad he was.

### HARRY'S PIECE

Decoration Day was coming and Harry was very busy learning a piece to speak at school, for some of the old soldiers were going to be there to hear him. His piece was about a brave boy who went to war to fight for his country.

At last the day came and how proud Harry felt when he heard his name called. He marched up on the platform, very straight, just like a soldier, you know. But when he faced that big crowd of people and saw three big soldiers sitting right in front of him he got scared and forgot his piece. He tried to think of it, but he couldn't remember a word, so he slowly went back to his seat. As he went by the soldiers one of them patted him on the head and said, "Never mind, my boy, you'll think of it pretty soon and then you'll say it for us. I remember how scared I was once when I had to make a speech."

A big brave soldier ever scared?

Why, it couldn't be possible!

Just as the last song was being sung Harry remembered his piece. He jumped right up and ran to the platform

(Continued on Page 78)



# A SONG OF THE TREES

Willis N. Bugbee

**Characters:** Arbor Queen; Spirits of the Trees—Oak, Maple, Elm, Pine, Palmetto, Olive, Orange; Children; Lovers; Aged Couple; Woodmen.

**Costumes.** Arbor Queen wears a gown of gauzy white, trimmed with leaves and flowers, and a wreath upon head. Spirits of Trees wear white or other colors suggestive of the trees represented, with appropriate decorations. Woodmen may wear frocks, overalls, etc. Children and others wear ordinary costumes suited to the ages represented.

## SCENE

(A village green, or any out of door scene in Spring.)

(Enter Arbor Queen.)

**Arbor Queen—**

I am the joyful Arbor Queen,  
The Queen of the Arbor Day;  
I bring the foliage rich and rare,  
And the flowers so fresh and gay.

And now upon this gladsome morn,  
I'll do my best to please,  
By calling forth my woodland folk—  
The Spirits of the trees.

(Blows horn at side of stage.)

From northern forests deep, they come,  
From the sunny southern clime,  
From woodlands by the eastern seas,  
And from western hills sublime.

(Points to left.)

Oh, see! They come, the fairy folk!  
From mountain crest and dell,  
Each with a message of the spring,  
Sweet greetings now to tell.

(Enter Spirit of the Trees.)

**Oak—**

I am the oak, the grand old oak,  
For a century I have stood;  
From a tiny acorn I have grown  
To be monarch of the wood.

**Maple—**

I am the Maple with spreading boughs;  
Folks love me for my shade,  
And hosts of children in years gone by  
Beneath my boughs have played.

**Elm—**

I am the noble and graceful elm,  
My branches wide I spread  
Like a mighty parasol of green  
Above your dainty head.

**Pine—**

I am the Pine so straight and tall,  
In the breeze I softly sigh;  
The product of all the trees am I  
As I lift my head to the sky.

**Palmetto—**

The famed Palmetto tree am I,  
From the south that blooms so gay,  
And maidens sit beneath my boughs  
And pickaninnies play.

**Olive—**

I am the peaceful Olive tree  
From the valleys of the West;  
By the fruit and the oil I freely give  
The people know me best.

**Orange—**

I am the Orange tree that blooms  
So fair and fresh and sweet;  
I offer my golden fruit to you  
As a most delicious treat.

(All join in singing "A Song of the Trees," to tune of "Auld Lang Syne.")

Oh, sing a song of mighty woods,  
Oh, sing a song of the trees;  
We'll sing of leaves so fresh and green  
That flutter in the breeze;  
We'll sing of trees on mountain tops,  
Of those by raging seas;  
Oh, sing a song of mighty woods,  
Oh, sing a song of the trees.

**All—**

Now here are the children, full of fun,  
A lover and his maid,  
And some old, old people coming, too,  
To sit beneath our shade.

**Arbor Queen—**

Then hie away, my fairy folk,  
With the swiftness of the breeze,  
For mortal eyes shall not behold  
The Spirits of the Trees.

(Enter Children, R. Fairies vanish at L. or rear.)

**First Child—**

Oh, here is the place for us to play,  
Right under this big old tree;  
We'll play "I Spy" or "Mulberry Bush,"  
Whichever it may be.

(One or two call "I spy;" others call "Mulberry Bush." All form in circle playing "Here We Go Round the Mulberry Bush." Enter Lovers, R. They sing stanza of some love song as they take seats on bench beneath the tree.)

(Enter aged couple, R., arm in arm. They sing stanza of some old-time song, such as "When You and I Were Young" or "Darby and Joan." They sit on bench at opposite side from lovers, while children continue to play at center.

(Enter Woodmen, R., with axes.)

**First Man—**

Ah, here it is! Let's haste to work,  
We've a mighty task, 'tis true.  
There's timber enough in that old tree  
To build a house or two.

(They remove coats and prepare to chop tree.)

**Children—**Don't let them do it, Grandpa!

Just see the men with axes sharp!  
Don't let them cut the tree,  
For then we'd have no splendid shade  
And sorry we should be.

**Grandpa—**(Reciting to woodmen)—

"Woodman, spare that tree!  
Touch not a single bough;  
In youth it sheltered me,  
And I'll protect it now;  
'Twas my forefather's hand  
That placed it near his cot,  
There, Woodman, let it stand,  
Thy axe shall harm it not!"

(Remaining stanzas may be recited, if desired.)

**Second Man (to companion)—**

Come, Jerry, we must give it up,  
We'll heed what he has said;  
I haven't the heart to cut it down,  
We'll use concrete instead.

**Grandpa (laying hand upon Woodman's shoulder)—**

Well done, my man; I thank you, Sir,  
It does my old heart good;  
I have no doubt the trees themselves  
Would thank you if they could.

(All group themselves as follows for the closing stanza of song: Aged Couple, R.; Lovers, L.; Woodmen, center; Children at front. Spirits of Trees may appear in background if desired.)

(Continued on Page 76)

# The Catholic School Journal

## A MODERN CINDERELLA

AN ENTERTAINMENT FOR CHILDREN OF INTER-MEDIATE OR GRAMMAR GRADES

Mamie Thomson Johnson

**Characters:** Cinderella, the Fairy Godmother, Sibyl, Phyllis, Penelope, The Brownies, The Mice, Mr. Prince.

### SCENE 1

(The curtain rises, disclosing a simple interior scene arranged to represent a living room. In the center back an open fireplace should contain a lighted lantern over which a red or orange-colored cloth has been placed, representing glowing coals. Before the fire a little maid is sitting engaged in studying a ponderous volume on Political Economy.)

**Cinderella**—Oh, there are so many things to learn about this wonderful government of ours. How I wish I could really take part in making our nation a real, true democracy. I wish I could attend that big suffrage convention today. There will be some of the greatest speakers in the state there. But alas, I cannot go; I am but a poor household drudge.

(The sound of voices and cheering is heard just outside the door. Cinderella hastens to hide her book and to busy herself about some household task.)

(Enter Phyllis, Sibyl and Penelope from L.)

**Phyllis**—Why, Cinderella, haven't you finished your housework yet?

**Sibyl**—Are the children asleep, Cinderella?

**Penelope**—Did you iron a fresh waist for me, Cinderella? I declare, I get so many waists soiled these hot days.

**Phyllis**—Come now, Cinderella, help us get our banners and placards ready for the parade this afternoon.

**Cinderella**—(handing Penelope a freshly laundered waist): Here is your waist, Penelope. The children are all asleep. The baby cried a long while this morning, Phyllis. It seemed to want you. John wondered if you would be at home for lunch.

**Phyllis**—Dear me, husband and children, I haven't time to think of them any more.

**Penelope**—You shouldn't have a husband and children, Phyllis. Nor you either, Sibyl. This suffrage work is so much more important.

(Each girl is busily engaged in rummaging through boxes and suitcases from which they take great banners and placards bearing "Votes for Women" and such mottoes.)

**Sibyl** (carrying a large cloth sign to Cinderella)—Here, Cinderella, pin this across my back, and do hurry.

(Cinderella helps each of them get their banners arranged. They wear banners and placards on front and back, also on their soft felt hats. They carry large banners and pennants in each hand.)

**Cinderella**—Girls, don't you suppose that I could go with you this afternoon?

**All together**—You go, Cinderella? Why, who would take care of the house and our children? Who would get dinner for our husbands and for us? Besides, what do you know about suffrage and politics?

**Cinderella**—(Sweeping and picking up scraps from the floor and closing boxes and suitcases the girls have left open) But I should like so much to go.

**The Girls** (together)—You look after the house, Cinderella. We shall look after the convention. (Bowing themselves out.)

(Cinderella sits at table at R and placing her head on her arm, weeps bitterly.)

(A knock is heard at door at L.)

**Cinderella** (hastily drying the tears from her eyes)—Now who can that be? (Opens the door.)

(Enter the fairy godmother, an old, old woman, bent and shaking.)

**Fairy**—How now, Cinderella, what means these tears?

**Cinderella**—I was unhappy for just a moment, kind lady. It was nothing, I assure you.

**Fairy**—(Taking Cinderella by the shoulder and looking into her eyes)—But you have been weeping, little one. Why?

**Cinderella**—I had hoped that I might be allowed to attend the suffrage convention this afternoon. It is so wonderful to help in the affairs of our government.

**Fairy**—What do you know about the government, little girl?

**Cinderella** (brightly)—Oh, I have been reading and studying just ever so hard. There is so much that one needs to know about our nation and our president and the duties of all the government officials. There there is the tariff—

**Fairy**—And have you been studying all these things, you say? (She picks up a book on Political Economy and glances through it.)

**Cinderella**—Yes, and many more.

**Fairy**—Cinderella, you shall go. I dare say that you know a great deal more about such things than those silly-headed sisters of yours. Come now, you are to go at once.

**Cinderella**—How can I go, kind friend? I have my sisters' children to care for and the dinner to prepare. They and their husbands will expect the work to be all done and everything ready for them when they return. Besides, it is many miles away and the trains have gone.

**Fairy**—I am your fairy godmother, Cinderella. That means that I can make it possible for you to go this afternoon. However, you must promise to do just as I say.

**Cinderella** (embracing her)—Oh, I am so glad! Will the children be all right and will the dinner be ready?

**Fairy**—Everything will be all right. Now get your pretty blue dress on. There it is, right by your side.

**Cinderella** (exclaiming joyously)—Oh, how beautiful! Did you bring that, Godmother?

**Fairy** (stepping to the door and whistling shrilly)—Here are my Brownie messengers.

(Enter six little boys, each dressed as a brownie and each carrying a large yellow pumpkin. Each brownie places his pumpkin before the fairy godmother and then takes his place ready to sing.)

Air, "Boola Song," page 18, One Hundred and One Best Songs.

We have come to help poor, sweet Cinderell,  
We are here to do her bidding as she will,  
'Tis she who always does things well,  
So now we shall try her place to fill.  
She studies hard the whole day through,  
She knows so many things,  
And though she may be very, very blue,  
She always laughs and sings.

Chorus

Cinderella, Cinderella,  
Cinderella, Cinderell,  
You may go to the convention  
And we promise not to tell.  
Cinderella, Cinderella,  
Cinderella, Cinderell,  
You may talk of votes for women,  
But be back ere seven bells.

(Repeat the music while the brownies perform the following actions):

1st line—March in circle to music.

2nd line—Hippety hop to music.

3rd line—March to music.

4th line—Hippety hop to music.

5th line—Keep time with hands in forward pawing movement while marching.

6th line—Swing arms briskly at side.

7th line—Holding hands, march to music.

8th line—Holding hands, hippety hop to music.

(Sing the chorus the second time and then, snatching up the pumpkins, scamper off of stage at R.)

**Cinderella**—Oh, are you going to make them into mice for my carriage, Fairy Godmother?

**Fairy**—Yes, Cinderella, you shall ride in fine style to the convention.

(Enter two brownies driving four little boys dressed in mouse-colored suits and walking on all fours. They draw a little express wagon upon which is placed a large cardboard pumpkin shell. A placard, "Equal Suffrage," is attached to the side. The fairy helps Cinderella take her place in the wagon, when she drives off.)

**Fairy** (calling loudly)—Be back here promptly at 7 o'clock, Cinderella!

**Cinderella**, (her voice very faint in the distance)—Very well kind fairy.

(Curtain)

### SCENE II

(Curtain rises disclosing table all set for lunch.)

(Enter Cinderella, L.)

**Cinderella**—Five minutes before seven. Ah, dinner is all ready. How I did enjoy that convention. It was so kind of the fairy to do all of this for me. And think of it, the committee have asked me to make the leading speech at the very next meeting.

(Enter Sibyl, Phyllis and Penelope. L. Dressed as before. They throw down their banners, which Cinderella picks up immediately and puts away.)

**Sibyl**—Dear me, I am so tired. Here, Cinderella, help me off with these things.

**Phyllis**—Really girls, that was the most wonderful meeting. Here, Cinderella, take these. (Handing her the banners, etc.)

**Penelope**—And who was that beautiful woman who spoke just before the meeting adjourned?

**Sibyl**—I have been wondering who she is.

**Phyllis**—She must be a new delegate; I have never seen her before. But such a wonderful speech. How I wish that I could make such a speech as that.

**Cinderella**—Was there a new speaker present?

**Girls**—Yes indeed, a most wonderful woman.

**Penelope**—She is to be the chief speaker at the next meeting.

**Sibyl**—Did the children behave well?

**Cinderella**—Very well, indeed, and your husbands have already gone to their clubs.

**Sibyl and Phyllis**—How tiresome, I think they might stay at home with their wives once in a while.

**Penelope**—I for one, am very glad that I do not have a husband. I am going to begin work upon my speech for the next meeting. Cinderella, find that book on Suffrage Legislation and copy some more notes for me.

**Sibyl**—Cinderella, hand me the evening paper. Did you copy that speech for me.

**Cinderella**, (handing her a newspaper)—It is copied.

**Phyllis**—Cinderella, look up those points regarding the present status of woman suffrage in the various states, and copy them for me.

(Cinderella brings several books, which she places before her on the table. The other girls find comfortable places on couches and chairs and fall asleep. Cinderella is hard at work.)

(Curtain)

### SCENE III

(Cinderella is sitting before the fire very dejectedly.)

**Cinderella**—There it is half past two, and the meeting was to begin at two o'clock. I am supposed to make the principal speech in ten minutes. Here I am, miles and miles away. Phyllis and Sibyl and Penelope have been gone for hours. Oh dear, oh dear. (She begins to weep.)

(Enter Fairy Godmother, L.)

**Fairy**—How now, Cinderella? In tears again?

**Cinderella**—Oh, kind Fairy, I was to make the chief speech at the convention this afternoon, and now I can't even be there.

**Fairy**—Is your speech ready?

**Cinderella**—It has been ready for days, and I have worked

so hard on it, too.

**Fairy**, (whistling shrilly)—You shall go.

(Enter brownies and mice with carriage. R.)

**Fairy**—Now see that you return before seven tonight.

**Cinderella**, (clapping her hands and exclaiming eagerly)—Oh, you good, good fairy. I love you so much. (She climbs into the carriage and drives off. L.)

(Curtain)

### SCENE IV

(Phyllis, Sibyl and Penelope are busy getting ready for a party. They wear thin, dainty dresses. Cinderella, in an apron, is helping them arrange their hair, fasten gloves, etc.)

**Phyllis**—Dear me, I hope that I look all right. I am so anxious to appear well. The delegates for the national convention are to be chosen tonight. I should just love to be chosen.

**Sibyl**—It certainly pays to look well at an affair of this kind. I am so anxious to meet that strange lady. Cinderella, fasten this for me. (Cinderella assists her). We certainly shall meet her tonight as this reception is given in her honor.

**Penelope**—Wasn't it remarkable the way she arrived at the last meeting? Here it was just about time for her to speak and she was nowhere to be found. The chairman was dreadfully worried.

**Cinderella**—Did she come?

**Phyllis**—Why yes, just at the last moment she stepped up on the stage looking more beautiful and wonderful than ever.

**Cinderella**—Oh, what did she say?

**Sibyl**—Well, Cinderella, you wouldn't understand such things. Here help me with this slipper.

(The girls are finally ready and exeunt at L.)

**Cinderella**, (throwing arms up over head)—This is the night of the reception given in my honor. I cannot go, I have no gown. The girls laughed at me when I asked if I might go. Oh, it is so dreadful. Dear, dear, where is my fairy godmother now?

(Enter Fairy Godmother at L.)

**Fairy**—You thought that I would not appear to help you this time. Do you wish to go to the reception tonight, Cinderella?

**Cinderella**—Oh, kind Fairy, this reception is given in my honor. All of the delegates will be present. There will be lights and music and dancing and wonderful gowns. Oh, kind Fairy, please may I go, just this once more?

**Fairy**—You have been a very good girl, Cinderella. You have helped your sisters, taken care of their children, prepared their meals and waited on them as a servant, but all the while you were studying and learning the things that the citizens of this nation ought to know. You are now fitted to take a part in the affairs of the government that your sisters can never hope to attain. (She whistles shrilly at which Cinderella's apron falls off disclosing a very pretty little party gown.)

**Cinderella**—How beautiful, I shall feel very happy, kind Fairy. I wish that all Cinderellas might find godmothers as kind as you.

**Fairy**—But beware, Cinderella, you must return before twelve o'clock.

**Cinderella**—That I shall most certainly do.

(Enter Brownies, mice and carriage decorated in gala attire. Cinderella is wrapped in a long cloak and tucked into the carriage. Exeunt L.)

(Enter several little girls to sing. "A Funny Dream," page 17 of the Churchill-Grindell Song Book III.)

(Enter Cinderella, running and out of breath.)

**Cinderella**—Ah, me, such a race! I am all in rags. I hope that no one saw me. I forgot all about the time until the clock began to strike twelve, then I ran from the ballroom so hastily. Dear me, I am sure I shall never be allowed to go again.

(Enter, the three sisters.)

**Penelope**—Such an exciting time, Cinderella. It was a wonderful reception. The strange lady was there, far more beautiful than any one in the ballroom. I was just going to



be introduced to her, when, just at twelve, she disappeared completely. Mr. Prince, the chairman, hastened to follow her, and saw only a ragged beggar maiden running down the stairs.

**Sibyl**—She really was a most wonderful creature. They say that she has been chosen as the delegate to represent us at the national convention. But how are we to find her or learn who she is?

**Phyllis**—Girls, Mr. Prince found a slipper that she lost in her haste. He is now trying to find the foot that fits it. I believe that they are coming now. Dear me, I hope I can get it on.

(The three girls are trying to get their feet squeezed into very small shapes when a knock is heard at the door.)

(Enter Mr. Prince and the committee.)

**Mr. Prince**—Ladies, we have come to inquire if there is any one here whose foot this small slipper will fit.

**The Girls**—I am sure I can wear it.

(Each girl tries desperately to put the slipper on, but in vain.)

**Mr. Prince** (to Cinderella)—Perhaps you would like to try it?

**The Girls**—Not Cinderella.

**Mr. Prince**—Wonderful, it fits perfectly.

**Cinderella**—Here is its mate, Mr. Prince. (She draws the other slipper from her apron pocket.)

(Enter Fairy Godmother, unseen by others.)

**Fairy**—Arise, Cinderella. (As Cinderella obeys her apron falls to the floor and reveals her, beautifully gowned and elegant.)

**Girls**, (gasping)—Cinderella.

**Fairy**—Your little household drudge has won what you all so much desired. While you were parading the streets and shouting about votes for women, Cinderella was at home getting ready for citizenship. While she cared for your babies and served you so willingly and cheerfully, she was learning the lessons of service and duty and love, without which no nation can long stand. Now she is ready for greater things. Cinderella has been chosen as the delegate to the national convention.

**Mr. Prince**—I have the honor of informing you of that fact. I congratulate you.

**Cinderella**, (to sisters)—But perhaps if you had not paraded and shouted there would have been no national convention for me to attend. Therefore, dear sisters, come with me and share my honors.

**Girls**—No, Cinderella, we shall stay at home and learn some of the lessons that have made you great.

### A SONG OF THE TREES

(Continued from Page 73)

Here's to the fair palmetto tree,  
Here's to the northern pine,  
Here's to the monarch of the woods,  
And here's to the orange fine—

Oh, here's to the trees on the mountain top,  
And those by the raging seas;  
We'll sing a song of mighty woods,  
We'll sing a song of the trees.  
Curtain.

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## RECITATIONS FOR MEMORIAL DAY

### MEMORIAL DAY

It's the Old Soldiers' Day and they're coming down the street  
With a band and the Flag that they follow once again;  
There's a roll of the guns and the steady crunch of feet  
In their ranks swinging by who one time were fighting men.  
There they are in their blue and their tin hats and O. D.,  
In their youth and their age, for their canes are aiding some;  
And the whole town is out and the kiddies shriek with glee  
As the old soldiers march to the cadence of the drum.

*And some were there at Gettysburg and some at San Juan,  
And some went roaring forward in the steel-swept, mad Argonne.*

It's the Old Soldiers' Day, Sixty-One to Seventeen,  
And the blare of their band on the air is throbbing deep;  
There are cheers, there are tears, and the smile that comes  
between,  
It's the hour of their pride—and the memories they keep.  
Oh, the lilt of the tune and the shouts that ring so true!  
And the flags on the roofs that are fair and freely blown!  
And the flowers and the wreaths for the khaki and the blue  
As the old soldiers go to do honor to their own.

*And some were there at Gettysburg and some at San Juan,  
And some still hold the ground they won within the red Argonne.*

—Stewart M. Emery, in *The American Legion Weekly*.

### FLOWERS FOR THE BRAVE

Here bring your purple and gold,  
Color of glory and scent!  
Scarlet of tulips bold,  
Buds blue as the firmament.

Hushed is the sound of the fife  
And the bugle piping clear:  
The vivid and delicate life  
In the soul of the youthful year.

We bring to the quiet dead,  
With a gentle and tempered grief:  
O'er the mounds so mute we shed  
The beauty of blossom and leaf.

The flashing swords that were drawn,  
No rust shall their fame destroy!  
Boughs rosy as rifts of dawn,  
Like the blush on the cheek of joy.

Rich fires of the gardens and meads,  
We kindle these hearts above!  
What splendor shall match their deeds!  
What sweetness can match our love!  
—Celia Thaxter, taken from *St. Nicholas Magazine*.

### HEROIC DEAD

Their lives were short, but richly spent,  
To all mankind's avail.  
Their country called them, and they went,  
That Freedom might not fail.

Where Fate took forms men's minds abhor,  
Through gas that poisoned breath.  
They marched along the roads of war  
And found the fields of death.

Young, stalwart, eager "Yankee" braves,  
They stopped the foe's advance.  
With little crosses on their graves,  
They lie at rest in France.

—John Goadby Gregory.

### THE NEW CRUSADE

Life is a trifle;  
Honor is all;  
Shoulder the rifle;  
Answer the call.  
"A nation of traders"!  
We'll show what we are,

Freedom's crusaders  
Who war against war.

Battle is tragic;  
Battle shall cease;  
Ours is the magic  
Mission of Peace.  
"A nation of traders"!  
We'll show what we are,  
Freedom's crusaders  
Who war against war.

Gladly we barter  
Gold of our youth  
For Liberty's charter  
Blood-sealed in truth.  
"A nation of traders"!  
We'll show what we are,  
Freedom's crusaders  
Who war against war.

Sons of the granite,  
Strong be our stroke,  
Making this planet  
Safe for the folk.  
"A nation of traders"!  
We'll show what we are,  
Freedom's crusaders  
Who war against war.

Life is but passion,  
Sunshine on dew.  
Forward to fashion  
The old world anew!  
"A nation of traders"!  
We'll show what we are,  
Freedom's crusaders  
Who war against war.

—From *The Retinue and Other Poems* by  
Katharine Lee Bates, copyright by E. P.  
Dutton & Co.

### IN FLANDERS FIELDS

In Flanders fields the poppies grow  
Between the crosses, row on row,  
That mark our place, and in the sky,  
The larks, still bravely singing, fly,  
Scarce heard amid the guns below.

We are the dead; short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.

Take up our quarrel with the foe!  
To you from failing hands we throw  
The torch; be yours to hold it high!  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

—Lieut.-Col. John McCrae.

### AMERICA'S ANSWER

(Written after the death of Lieut. Col. McCrae, author of "In Flanders Fields," and printed in the New York Evening Post.)

Rest ye in peace, ye Flanders dead.  
The fight that ye so bravely led  
We've taken up. And we will keep  
True faith with you who lie asleep  
With each a cross to mark his bed,  
And poppies blowing overhead,

Where once his own life blood ran red.  
So let your rest be sweet and deep  
In Flanders fields.

Fear not that ye have died for naught.  
The torch ye threw to us we caught.  
Ten million hands will hold it high,  
And Freedom's light shall never die!  
We've learned the lesson that ye taught  
In Flanders fields.

—R. W. Lillard.

### THEY FOUGHT FOR YOU

Soldiers in homespun,  
Soldiers in blue,  
Soldiers in khaki,  
All fought for you.  
Soldiers of fortune,  
With Fortune's hands bring  
Field flowers and home flowers—  
A glad offering  
For those who on battlefields  
Suffered and bled.  
Honor the soldiers,  
Living or dead.  
Soldiers in homespun,  
Soldiers in blue,  
Soldiers in khaki,  
All fought for you.

—Minnie E. Hays.

### MEMORIAL DAY REMEMBRANCE

First Voice, Boy—  
Plant the flag above his grave,  
Where the grasses softly wave—  
That is what his heart would crave  
Could he speak.

Second Voice, Girl—  
Step with tender tread and slow,  
Think of him who lies below  
As he looked long years ago  
Flushed his cheek.

Third Voice, Boy—  
Eager eyes with purpose bright,  
Steady arm nerved for the fight,  
Heart unflinching for the right,  
Quickened breath.

Fourth Voice, Girl—  
Think not of the fatal fray,  
Think not of the shadows gray,  
Think of the honors won that day,  
Price of death.

Fifth Voice, Boy—  
Think of all our country gained,  
By his sacrifice obtained,  
Country saved, and flag unstained,  
Peaceful years.

Sixth Voice, Girl—  
Let his flag above him wave,  
Strew the flowers upon his grave.  
Strong to die, fret not the brave  
By idle tears.

All Together—  
Honor we the true and brave,  
So above his lonely grave  
Flowers shall bloom and flag shall wave  
On this day.  
—Libbie C. Baer.

### LANGUAGE STORIES

(Continued from Page 72)

saying, "Now I know it. Now I can say it." And he did. And when he was through, the three soldiers shook hands with him and said, "I think you are a pretty brave boy, even if you didn't go to war."

Harry wondered why.  
Do you know why?

#### NAUGHTY PANSY

A pretty purple pansy grew in a garden.  
In the summer it had many playmates.  
But now it was left alone.  
All the other pansies had gone to sleep.  
Pansy's mamma told her to go to sleep too.  
But Pansy wanted to play awhile longer.  
In the night Jack Frost came. He pinched Pansy's face.  
She was glad to hide under the warm leaves after that.

#### THE BUSY SQUIRREL

A little gray squirrel was gathering nuts in the woods.  
He ran to an oak tree.  
He filled his cheeks with nuts.  
Then he ran to his house with them.  
His house was a hollow tree.  
Pretty soon Tom and Harry came by.  
"Oh, see the pretty squirrel," said Tom.  
"Let us watch him," said Harry.  
So they sat down on a log and watched Bunny.  
Bunny looked at them a little while and then he went back to his work.

#### MABEL'S BASKET

Mabel made a pretty red basket in school.  
She took it home and showed it to her mamma.  
Then she said, "Mamma, may I give my basket to Grandma?"  
"Yes, you may."  
"You may fill it with some nice red cherries."  
So Mabel ran to Grandma with the basket.  
Grandma was so glad to get it.

#### WHAT CAN WE DO?

Recreation leaders have compiled a comprehensive little pamphlet of social games, bearing the title "What Can We Do?" which will be found exceedingly valuable by all teachers and persons interested in community problems and by those who realize the profound truth that "all work and no play makes Jack a dull boy." The pamphlet not only lists but also describes in detail a large number of games, dividing them conveniently into groups under the headings of "active games," "quiet games," "pencil and paper games." These are sufficiently diversified to provide entertainment for gatherings of persons of all sizes and ages.

The book contains also a list of about a dozen ways for choosing partners, and descriptions of "stunts" of various sorts—some good for two persons at a time, others to fill time when first arrivals are waiting for more guests to come, and still others for a crowd to do simultaneously.

One interesting chapter is devoted to plans for numerous kinds of special parties. An automobile party (carried on indoors, of course), promises all sorts of fun; an indoor field meet, as it is described, is a fascinating diversion; birthday and progressive and penny parties, each carefully described, sound well worth the trying. The book closes with a list of grand march figures, and directions for the Virginia Reel.

Copies of the little handbook may be obtained from Community Service (Incorporated), 1, Madison Avenue, New York City.

#### SECURE ANY AVAILABLE ISSUE OF THE JOURNAL NOW

Subscribers failing to receive any monthly issue should make prompt request for another copy. Files of The Journal should be kept up and missing numbers applied for without undue delay. Notice of change of address should not be overlooked.

### I WONDER

(Rose Winnifred Brown)

I'm quite a little girl, you know,  
Just five years old last May.  
I have a kitty, white as snow,  
And he knows how to play;  
But why he has such scratchy claws  
In four soft paws,—  
I wonder.

I wonder where the moon comes from,  
And where he goes to stay,  
And if the fairies live up there  
And hide when it is day.  
I wonder why the growling thunder  
Breaks clouds asunder.  
I wonder.

I wonder why the birdies sing,  
'And why they fly away,  
And why the sun is awful hot  
When it's a summer day;  
And then in winter cold as ice,  
And sometimes nice.  
I wonder.

I wonder why my mamma said,  
"O never mind," to me,  
When I asked why the grass is green,  
And fruit grows on a tree,  
While cantaloups are on the ground,  
And big and round.—  
I wonder.

And why she said to run and play,  
And no more questions ask,  
And mind what all the big folks say,  
And try to speak as they;  
And why she says she doesn't know  
Why things are so.  
I wonder.

And then I tried so hard to speak  
Like grownup people do,—  
But when I caught my bestest skirt  
And ripped and tore it through,  
And lost the ribbon off my hair,  
I don't know where—  
I wonder.

And broke a dish and ate the jam,  
Because it was so good.  
I wonder why she spanked me then,  
Because she said I could,  
And ought to talk like other folks,  
And not to coax.—  
I wonder.

Cause when she said, "Why did you be  
A very naughty girl?"  
I thought I'd talk like mamma does,  
So gave my skirts a whirl,  
And why she wasn't kind when I  
Said "Never mind,"  
I wonder.

I wonder why I have to still  
Keep asking questions so,  
And why big people will not tell,  
Although I know they know.  
I wonder why—I wonder why—  
I wonder why—  
I wonder.



## TEACHING THE VISION OF SIR LAUNFAL TO FIRST YEAR ACADEMIC

(Continued from Page 62)

each:—

- |               |              |
|---------------|--------------|
| 1. Implement. | 6. Movement. |
| 2. Garment.   | 7. Flower.   |
| 3. Disease.   | 8. Grain.    |
| 4. Building.  | 9. Animal.   |
| 5. Weapon.    | 10. Bird.    |

What is *Pathos*?

*Pathos* is a quality of style expressing sorrow, or grief, or sympathy with these.

The last quality of style is *Elegance*, which consists in grace and beauty of expression. Its requisites are beauty in thought, euphonious words, beauty in imagery, alliteration and easily flowing sentences.

### FOURTH LESSON

#### Metre

Read the specific words you have found for the generic words I gave you yesterday.

To introduce the subject of metre, I ask the pupils how children generally read verse and why it is natural to read it that way. Then I show the pupils that the regularly recurring accent resembles measures of music. Then I read the following six lines of beautiful verse, and I ask what child can mark the accented and unaccented syllables.

#### Out of Bonds

"A little Boy of heavenly birth,  
But far from home today,  
Comes down to find His ball the Earth,  
That Sin has cast away.  
O, comrades, let us one and all,  
Join in to get Him back His ball."

Where do the accented syllables occur in the first line? On the second, fourth, sixth and eighth. Are the accents the same in all the other lines? Yes.

Well now, a short syllable followed by a long syllable, we shall call a foot, as in music, we might call it a measure. Then I send a child to the blackboard to write the first line, telling her to draw a vertical mark at the end of each foot, and to place a marcon over the long syllables, and a breve over the short ones. When that has been done, I ask, how many feet are there in the first line? Four.

A foot made up of a short syllable followed by a long syllable is called an iambic foot, and since there are four such feet in this line, we call the line iambic tetrameter, for tetra is the Greek word for four.

Then I send one pupil after another to the board, to write and mark off the other lines, until all are marked, and then I tell them this process is called scansion, or scanning the lines. How many feet in the second and fourth lines? Only three. Such a line is called a trimeter. For nightwork you may scan the following lines which were written by the same poet, as "Out of Bounds," by Father John B. Tabb.

#### Prejudice

"A leaf may hide the largest star  
From Love's uplifted eye,  
A mote of prejudice outbar  
A world of charity."

Next I give them this line, telling them to notice where the natural accent of the voice falls, when they are reading it.

"Straight mine eye hath caught new pleasures." You notice you naturally stress the first, third, fifth and seventh.

What is the long syllable followed by in each case?

A short syllable.

Is this foot like those found in "Out of Bounds?"

What relation have these feet to the iambic feet?

They are the exact opposite.

I now send a child to the board, to write and scan that first line.

A foot made up of one long syllable followed by a short is called a *trochaic* foot, from a Greek word meaning to run, and such a foot is suited to lively joyful emotions. For nightwork I wish you to scan the following lines, which I shall now dictate to you:

"Haste thee, nymph, and bring with thee  
Jest and youthful jollity,  
Quips and cranks and wanton wiles,  
Nods and becks and wreathed smiles."

In the same way I teach the dactylic and anapestic foot, requiring the children to do scanning both in class and for nightwork.

As a nearer approach to the study of the poem, I now proceed to explain the different kinds of poetry, narrative, descriptive and dramatic, with their subdivisions, making the children see how the different forms vary in their content, length and character. Here I emphasize the distinction to be made between verse and poetry, and I explain to the children that all verse is not poetry, in the true sense of the word, because poetry must have something besides the rhyme, metre, imagery and even poetic diction, it must have, what we might call a soul, that indefinable something that stirs the depths of our being, and which words are inadequate to define. To excite an interest in Lowell, I now read to the class from the *Fable for Critics*, selections deliciously clever, describing Hawthorne, Bryant, Irving and Cooper.

This much preparation having been made, I read to the class the legend of the "Holy Grail," Tennyson's "Sir Galahad," and a good account of King Arthur and his Knights of the Round Table.

(To be Continued in June Number)

### FOOL LEGISLATION

We are quite familiar with the commonly accepted idea that the public school is the panacea for all the ills that American flesh and spirit are heir to. We have read of strange legislation in matters pertaining to education, but of all the fool propositions that we have ever read the palm must go to the effete state of Massachusetts.

It is proposed by some agency of the human uplift in Massachusetts that a law be passed by the legislature requiring that boys shall stay in school until they are sixteen years of age and in the meanwhile they shall not work. It might be proposed by the same agency that boys be required to continue in school until they have had a complete university education. It would be a greater display of interest in human welfare. Unquestionably it would be a good thing for boys to remain in school until they are sixteen. Every one would be glad if conditions were such that the boys could do so. The reason the majority of them end their school days earlier is because necessity drives them into some gainful occupation.

People cannot live without food. They must have clothing and shelter. Parents who are able to do so are generally glad to give their children school advantages even beyond sixteen years of age. Too often they cannot do so and provide them with the material needs of life. If the well meaning persons who wish to keep boys in school until they are sixteen will suggest a practical way of accomplishing it and keeping the wolf from the door they will have conferred a real favor upon society. Unfortunately our social organization has not been brought to that degree of perfection that would justify the proposed legislation. It is a goal beyond, one to which we may attain by patient effort. Fool legislation will not help.

# The Catholic School Journal In Happy June.

L. R. S.

CHURCHILL - GRINDELL.

*Boys.*

Oh I will be a sail-or boy In hap-py hap-py June And  
Oh I will sail the o-cean blue In hap-py hap-py June And

*Girls.*

I will shout out "ship - a - hoy" In hap-py hap-py June Oh  
some-day I will call for you In hap-py hap-py June Oh

I will then a roam-ing go, In hap-py hap-py June Where  
I will to the mead-ow go, In hap-py hap-py June Where

sheep bells tink - le soft and low In hap-py hap-py June  
sweet - est clov - er blos - soms grow In hap-py hap-py June

CHORUS. Duet.

*Faster.*  
Hi! hol for Junetime Love-ly love-ly June Month of glad vacation time month when roses bloom

Hi! hol for Junetime To the woods away Boys and girls with laughter fill June's hol-i-day

# STUDIES IN POETRY.

By THOMAS O'HAGAN,

M. A., Ph. D., Litt. D. (Laval), L. L. D. (Notre Dame),  
Member of the Authors' League of America.

V.

## The Drama.



Dr. Thomas O'Hagan

representatives of the Greek drama; and, that its laws are laid down in the three Unities of Time, Place and Action, as set forth by Aristotle.

The Roman dramatists were but imitators of the Greek. In truth, speaking in general terms, Roman civilization did not produce a great art, unless the poetry of an Ovid, a Horace, or a Virgil, could be considered as such. The Romans were a practical people—colony planters—law givers. The three chief Roman dramatists, Plautus, Terence and Seneca—the latter born in Spain—belonged to the low rank of society; and the Roman stage might well be designated as low, vulgar and brutal. An actor who accepted payment in Rome forfeited his rights of citizenship.

The Passion Play of the Middle Ages from which the modern drama takes its rise, sprang from the liturgical service of the Catholic Church. The Good Friday Service, in which Christ, Pilate and the mob are represented, gives one an excellent idea of the Mediaeval Passion Play. A writer tells us that the primitive Passion (play) drama was simply the lowering of the Crucifix, on Good Friday, and the laying of it away, beneath the altar, and the raising of it again, with anthems of rejoicing, on the Festival of the Resurrection.

The Miracle Play was first represented solely by the clergy, but later on its presentation passed into the hands of laymen. The Miracle or Passion Plays date from the early centuries, a Passion Play being ascribed to St. Gregory of Nazienzen as early as the fourth century.

We have already indicated that the drama had origin at the foot of the altar. The Church endeavored at all times to purify the amusements of the people; and while she condemned a certain character of players and excluded them from the sacraments, she never condemned the dramatic instinct as did the Puritans of England. In the impressive and beautiful liturgy of the Mass, the dramatization of the central mystery of the Christian faith was effected, by action, by pantomime, and by music.

Throughout the Middle Ages, and almost up to the time of the advent of Shakespeare, these Miracle Plays, Moralities and Mysteries, were represented in England. York, Chester and Coventry were the central points for their presentation. They were first presented, within the Church; then in the Churchyard; and finally they were enacted on a kind of moving platform.

Here let us note, too, that as the grotesque had found place among the beautiful carvings of Chapter house and Choir so, under the ample canopy of the old Miracle Play comedy grew up by the very side of tragedy.

As Chaucer writes:

"Sometimes to show his lightness and maistrice  
He plaith Herod on a scaffold hie."

Humor was often introduced into the Miracle Plays by representation of characters. For instance, Judas was always represented with a red beard and yellow robe; Cain

A drama is the objective presentation of life in action. It is in every instance the ripest and richest fruit of literary efflorescence. The drama registers the high tide of national life. The history of the growth of the drama is one of the most fascinating chapters in the record of the spiritual life of the race. Critics of the Greek drama tell us that it originated in the choral ode. It is not our purpose, however, here to discuss the beginnings of the Greek drama. Suffice it to say that Aeschylus, Sophocles and Euripides are the three great representatives of the Greek drama; and, that its laws are laid down in the three Unities of Time, Place and Action, as set forth by Aristotle.



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W. G. O'Mahoney, Rector.

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was always accompanied by his ploughboy; and Noah was represented as having much trouble in persuading his wife to enter the ark.

It was through their fidelity to life even in their crude and rude representation of the tragic and comic elbowing each other that the Miracle Plays made possible the dramas of Shakespeare where comedy and tragedy exist side by side as in such plays as *Hamlet* and *Macbeth*. Of national theatres, the two that owe most to the influence of the Miracle Plays of the Middle Ages are the theatres of England and Spain. The Miracle Play was the training school of the romantic drama, and, with its tremendous theme and mighty religious passion, certainly prepared the way during five centuries for the Elizabethan stage.

Even during the tenth century, which is known as the "starless century," the legends of Saints continued to be dramatized within Benedictine cloisters. A German nun, Hroswitha of Gandersheim, in Saxony, who was known as the Christian Sappho, wrote several dramas of merit.

In France the dramatic instinct of the people did not come under the influence of the Miracle or Morality Play as in England. It follows the classical methods of Greece, and followed closely, the three unities of Aristotle. Hence, in the French drama, we have pure tragedy and pure comedy; but never tragedy and comedy mingled as in some of the plays of Shakespeare.

Neither Italy nor Germany has created a theatre equal to that of Shakespeare or Calderon. Perhaps the former, inheriting the realism of gladiatorial combats in the amphitheatres, and lacking the unity of great national life, during the creative era of the drama, felt no impulse towards the creation of a great national drama; while the latter was late in its dramatic awakening; for not till the time of Goethe and Schiller, at the close of the Eighteenth Century, did a national drama take creative form in Germany. In Italy the two chief dramatists have been Alfieri and Goldoni. It may be well to add here that only an improvised comedy in Italy is really national.

The rise of the drama in Spain is coeval with her national greatness, the two great names in dramatic literature, being Lopez de Vega and Calderon. The former is the author of fifteen hundred plays, and the latter is known as the "Spanish Shakespeare." Both had been soldiers in their youth, Lopez de Vega having sailed in the Invincible Armada.

Critics sometimes speak of Calderon's "Life Is a Dream," as the Spanish "Hamlet," and in its philosophy we regard it as a greater work than Shakespeare's. Referring to Calderon's "The Wonderful Magician," which has been likened to Goethe's "Faust," Dr. H. Skinner, in a scholarly study of Spanish literature, writes: "The Wonderful Magician" differs radically from the 'Faust' of Goethe though suggesting the latter from beginning to end. The scene is laid in the Third Century—in the morning of Christianity. The controversy of the Christian is not with the old-fashioned skepticism, but with the ancient theology of the Greeks and Romans. The play contains nothing of the mediaeval rubbish of Goethe's great drama. In our day, when the Church has to combat the revamped superstitions and philosophies of ancient heathenism, the drama by Calderon seems more pertinent than that by Goethe."

The three glorious names in the dramatic literature of France are: Corneille, Racine and Moliere. They all belong to the extended reign of *le grand monarque*—Louis XIV. Corneille is an unequalled master as a dramatist. He has been criticized by some as being too oratorical; but it must be confessed that his dramas the "Cid" and "Horace" are noble dramatic compositions. Racine supplements Corneille and only surpasses his master in perfection of form. Moliere is the most consummate master of comedy the world has ever known. His chief comedies deal with intrigue and character. As a writer tells us, Moliere raised the comedy of character out of the lower sphere of caricature. We regard Calderon, Shakespeare and Moliere as the three greatest world dramatists. Each of these three geniuses seem to wear two faces—the one essentially national, the other absolutely human.

The controversial literature that has grown around the discussion as to whether Shakespeare is the author of

the thirty-seven dramas accredited to him is now very considerable. We do not intend to enter upon any of its phases here. Very probably the world will always be divided upon this point. Personally, it seems to us almost impossible to believe that William Shakespeare of humble origin—his father could not sign his name—born and educated in the hamlet of Stratford-on-the-Avon, where he attended the grammar school, from the age of seven to fourteen, could have gone to London at the age of twenty-two, and, out of the fire of his elemental genius have created and fashioned thirty-seven dramas so replete with the wisdom of profound scholarship, the knowledge of law, philosophy, ancient and modern languages, the customs of courts and the deepest intuitions born of universal experience. It is quite true that the curriculum of genius transcends all knowledge; but even genius has its limitations, and there are facts of acquired knowledge which it is impossible for genius to duplicate.

It should not be forgotten that the England of the days of Shakespeare was a "fierce, jovial, rude, hearty, brutal and pugnacious England"—that the common people were densely ignorant—that in Stratford, with its fifteen hundred inhabitants, only six aldermen out of the nineteen could read or write; and that the little town possessed but two or three dozen books in all. It is recorded, too, that in 1570 the scholars of Trinity College, Cambridge, consumed two thousand two hundred and fifty barrels of beer.

But to return to the plays, giving William Shakespeare credit for their creation, it should be observed that, while in these dramas the author presents to us human life collectively in its unity, he also presents it to us distributively in its divisions. He touches life on every side and deals with every phase of character—with kings, statesmen, courtiers, great rulers, great captains, great speakers, great doers. Shakespeare possessed that incarnation of poetic genius in which an individual man seems to embrace the whole circle of human life in both its intuitions and in its experience.

An Elizabethan theatre differed very much, indeed, from the theatre of today. There was no proscenium, no curtain, no scenery. On either side of the stage sat, in chairs, the elite of the audience, smoking pipes, after tobacco came into use, eating fruit and making game of the performance. The actors wore gorgeous clothes of recent fashion and maintained all the dignity they could between the two groups of spectators. For such a stage were all the plays of Shakespeare written.

Referring to the place and influence of the theatre in England during the early years of Shakespeare, Emerson writes: "Shakespeare's youth fell in a time when the English people were importunate for dramatic entertainments. The court took offense easily at political allusions and attempted to suppress them. The Puritans, a growing and energetic party, and the religious among the Anglican Church, would suppress them. But the people wanted them. Innards, houses without roofs and extemporaneous enclosures at country fairs were the ready theatres of strolling players. The people had tasted this new joy; and as we could not suppress newspapers now—no, not by the strongest party—neither then could king, prelate or Puritan, alone or united, suppress an organ which was ballad, epic, newspaper, caucus lecture, Punch and library at the same time. Probably king, prelate and Puritan all found their own account in it. It had become by all causes a national interest,—by no means conspicuous so that some great scholar would have thought of treating it in an English history—but not a whit less considerable because it was cheap and of no account like a oaker's shop. The best proof of its vitality is the crowd of writers which suddenly broke into this field: Kyd, Marlowe, Greene, Jonson, Chapman, Dekker, Webster, Heywood, Middleton, Peele, Ford, Massinger, Beaumont and Fletcher."

In connection with blank verse it should be remembered that Marlowe, the author of *Tamburlaine*, indicated its dramatic capabilities before Shakespeare; for by the might and masterdom of his genius he freed, with the first wave of his imperial hand, the stage of the litter of rude rhymers whose crumbling walls, as Swinburne tells us, fell before the trumpet blast of his *Tamburlaine*. There

are two great sources for Shakespeare's plays: Plutarch's *Lives of Great Romans* and Holinshed's *Chronicles*. But the student should remember that for dramatic purposes Shakespeare takes all kinds of liberties with history, as for instance, in *Hamlet*, *Julius Caesar* and *Macbeth*.

It is interesting to note the growth and development of Shakespeare's mind—its springtide, its summertime and its full fruitage in the mellow years of autumn. Both thought and art in the works of Shakespeare testify to the youth or manhood of his genius; now rioting luxuriantly in flower and figure, now burning with all the force and fire of a noontide sun.

The springtide of his dramatic work extends from 1587 to 1595, and, within these eight years, were written *Venus and Adonis*; *Titus Andronicus*; *Love's Labor's Lost*; *Comedy of Errors*; *Midsummer Night's Dream*; *Two Gentlemen of Verona*; *Henry VI*; *Troilus and Cressida*; *Lucrece*; *Romeo and Juliet*; *Richard II*; *Richard III* and *King John*. The summertime of his labor extends from 1596 to 1602, during which he wrote: *The Merchant of Venice*; *The Taming of the Shrew*; *Henry IV*; *The Merry Wives of Windsor*; *Henry V*; *Much Ado About Nothing*; *As You Like It*; *Twelfth Night* and the *Sonnets*.

It is to this middle period of Shakespeare that the student must turn if he would desire to study the perfection of language in Shakespeare—language clear and adequate to the thought and thought expressed in a style pure and luminous.

The third period, or autumntide, extends from 1602 to 1613, and, during this period, Shakespeare produced: *Hamlet*; *Measure for Measure*; *Julius Caesar*; *Othello*; *Macbeth*; *King Lear*; *Antony and Cleopatra*; *Coriolanus*; *Timon of Athens*; *Pericles*; *The Tempest*; *Winter's Tale* and *Henry VIII*.

Of Shakespeare's tragedies the most Aeschylean undoubtedly is *King Lear*. This is the most elemental, primeval and Titanic, in its conception. *Othello* marks the culmination of Shakespeare's art as a dramatist. In *Julius Caesar* we have Roman massiveness of construction and severity of outline. *Antony and Cleopatra* is steeped in the languor and luxury of the East. As a critic tells us "the Roman play has the definiteness and solidity of sculpture, while the Egyptian has the glow and radiance of painting."

The two most lyrical dramas of Shakespeare are: *A Midsummer Night's Dream* and *Romeo and Juliet*. The latter is a tragedy of youth, love and death. The *Comedy of Errors*, which is a comedy of incidents, is almost a farce. *Love's Labor's Lost* is a comedy of dialogue; while *Two Gentlemen of Verona* is a romantic narrative comedy. Shakespeare's comedy may be said to be rather a comedy of life than a comedy of manners. The greatest comic character in Shakespeare's plays is unquestionably Falstaff. This fat rogue, full of good sherris sack, appears in two of Shakespeare's plays—*Henry IV* and *The Merry Wives of Windsor*. Jack Falstaff is a gross braggart without conscience and as naturally immoral as if there were no morals. In *Henry IV*, *The Merry Wives of Windsor* and *The Taming of the Shrew* there is unmistakable reference to Warwickshire.

It is interesting to note the resemblance between certain characters in Shakespeare. For instance, there are hints of Hamlet's mood in the character of Jacques in *As You Like It*, and there is also something of a resemblance between Brutus and Hamlet.

It may be observed that *The Merry Wives of Windsor* is the only play dealing with the English life of Shakespeare's time. Shakespeare was essentially a man of his time and his time was incredibly frank and coarse of speech. In this respect note the language of Dame Quickly and Jack Falstaff in *The Merry Wives of Windsor* and that of the nurse in *Romeo and Juliet*. As a writer tells us, "the coarseness and obscenity in his work were the dust of the road along which he traveled." Compared, however, with other men of his age and vocation, Shakespeare was singularly refined in taste and clean in speech. The great dramatist is ethically sound throughout the entire body of his work; and notwithstanding a certain coarseness here and there in language, his entire works are much more wholesome than many of the writers of today of irreproachable vocabulary.

A study of Shakespeare's verse reveals the fact that with the gradual maturity of his genius as manifested in his dramatic compositions the character of his verse passed from the recitative to the spontaneous. The recitative is metre-bound—the thought being orb'd in the metre and the individuality of the verse preserved. The spontaneous is the later form of Shakespeare's verse when the movement of the verse is brought into complete subjection to the movement of the thought. In *Love's Labor's Lost*, Act II, Scene 1, lines 13-34, in Act II, Scene 7 of *The Two Gentlemen of Verona*, there is metre consciousness. In Act I, Scene 1, in *Richard III*, there is evidence of an increase of freedom. In *Julius Caesar*, Act III, Scene 2, the verse is in complete subservience to the dramatic movement, while the culmination of the spontaneous style is found in *Winter's Tale*, Act 1, Scene 2.

Now a word as to some of Shakespeare's principal characters. *Richard III* and *Iago* are his two chief villains. His most subtle and enigmatical character, through whom all humanity speaks, is *Hamlet*. But of course *Hamlet* is not insane. How could a drama be built around a character who does not possess free agency? Besides, Shakespeare never duplicates his characters. Because of this only *Ophelia* is really insane in the play of *Hamlet* and *Lear* in the drama of *King Lear*.

Among the female characters drawn by Shakespeare three of the most beautiful are the two Portias respectively in *Julius Caesar* and the *Merchant of Venice* and *Imogen*. The character of *Cleopatra* is a masterpiece. What an extreme contrast it affords to *Imogen*.

As to the comic characters in Shakespeare we have already indicated that Falstaff is the chief of these. We have found five well defined fools in Shakespeare. *Launce*, the confiding fool, in the *Two Gentlemen of Verona*; *Malvolio*, the sentimental fool in *Twelfth Night*; *Launcelot Gobbo*, the conceited fool in the *Merchant of Venice*, and *Bottom* the dramatic fool and *Dogberry* the official fool in *Midsummer Night's Dream*. Then there remains *Touchstone*, the satirist, in *As You Like It*; *Thersites*, the cynic, in *Troilus and Cressida*, and *Autolycus* the rogue in *Winter's Tale*.

It has always seemed to us that the genius of Shakespeare is greatest and most resplendent in his tragedies. The dialect most native to his mighty soul is the vernacular of sorrow—of suffering—of despair. It is in tragedy that he makes character most reveal itself—makes the soul as it were unmask itself in the full plenitude of its beauty and power. Shakespeare is, indeed, true to the comic life, but he seems most in his own nature in the tragic. *Hamlet* and *Macbeth* and *Othello* and *Lear* represent well the elemental powers of tragedy. They voice the soul of man swept by passion—stung by fate. The tragedies of Shakespeare strike down to the root of things while the comedies of Shakespeare play only upon the surface of life and involve no catastrophe. In them is bound up neither the ruin nor restoration of a soul.

Here a word as to the technique, architecture and divisions of a play. A Shakespearean tragedy falls logically into two parts—the rising and falling action whose point of junction is called the climax or turning point. Then there is the action of the two contestants. In the one case the hero takes the initiative and is aggressive, in the other he is passive. In the first the hero is most active in the rising action; in the second he does not come to his fullest suppression until the falling action. Samples of the first are found in *Macbeth*, *Romeo and Juliet*, and *Richard III*; and an example of the second in *Othello*.

The purpose of the introduction in a drama is to prepare the listener for the play—put him in possession of enough of facts to enable him to follow the play intelligently. The Germans call this introduction, *Vorspiel*. The introduction usually strikes the keynote to the play as the *Witch Scene* in *Macbeth*, the *Mob Scene* in *Julius Caesar*, the *Night Watch* on the battlements in *Hamlet*, and the *Street Brawl* in *Romeo and Juliet*.

The student should study side by side a tragedy of Aeschylus and a tragedy of Shakespeare. A Greek tragedy is marked by objectivity and outwardness, and a Shakespearean tragedy by introspectiveness and self-reflectiveness. It should be here noted that it was the Roman



dramatist, Seneca, who bestowed upon tragedy the confidential nurse and faithful servant. No woman appeared, on the English stage, in female characters, till many years after Shakespeare's time, these being always assigned to boys. Spain was one of the first countries in Europe to assign female characters to women on the stage.

As to the religion of Shakespeare we doubt very much if, either internal evidence in his plays, or external evidence in his life, will ever solve the question satisfactorily. It is pretty certain, however, that his father, John Shakespeare and his mother, who was of the Arden family, were Catholics; and furthermore, we have historical evidence that many families in Stratford, in Shakespeare's time, despite the severe enactments of Queen Elizabeth, maintained in integrity the Catholic faith.

We believe, too, that Shakespeare was a Catholic at heart, as evidenced in the fact, that he has never misrepresented or ridiculed, in his plays, either the Catholic priesthood or the tenets of the Catholic faith, though he lived at a time when such misrepresentation and ridicule would have brought him both favor and approval. One thing is quite certain, that, if ten silent centuries speak through the Divine Comedy of Dante, as many centuries of Catholic England made possible the dramas of Shakespeare.

The two chief theatres in London, in the time of Shakespeare, were the **Globe** and **Blackfriars**; the former an hexagonal structure was built by Richard Burbage, the actor, and the latter, which stood on the site now occupied by the **London Times**, by the father of Richard Burbage. It was with the Globe theatre that Shakespeare was connected before he retired to Stratford. Shakespeare's theatrical company was known as the Lord Chamberlain's men, and the dramatist's name appears in many lists of principal actors and, in at least, two of Ben Jonson's plays. According to Rowe Shakespeare's most notable role was the ghost in Hamlet. He also appeared in Adam in As You Like It. The records show that during successive seasons Shakespeare's company visited among other places in the provinces Oxford, Shrewsbury, Coventry, Dover, Bristol, Bath, Rye and Folkestone.

The Globe theatre, which was burned in 1613, held 2,000 and its annual receipts amounted to \$200,000 in current values. The performances were given at three o'clock in the afternoon and were announced by the hoisting of flags and blowing of trumpets. In our day the Passion Play at Oberammergau is announced by the firing of a cannon.

As to critical editions of Shakespeare's plays these were begun by Nicholas Rowe in 1709; and during the close of the eighteenth century and beginning of the nineteenth century appeared the critical work of Capell, Malone, Coleridge, Hazlett and Lamb. These were later followed during the last half of the nineteenth century by the work of Knight, Collier, Hudson, Rolfe, Furness and Furnival.

In Germany such notable writers and critics as Gerwinus, Ulrici and Goethe discussed learnedly the dramas of Shakespeare; while Schiller adapted to the German stage the tragedy of Macbeth and Goethe did the same for Romeo and Juliet. The chief translation into German of Shakespeare's plays was done by Schlegel and Tieck. It may be added that Schroder was the first domestic Shakespeare on the German stage. In Shakespeare's own day Burbage used to play many of the leading roles. In the seventeenth century Mrs. Sanderson played Ophelia to Betterton's Hamlet. It should be noted too that during the eighteenth century the Irish stage rivalled the English in the brilliancy of its stars. Wilks and Macklin and Barry and Mrs. Woffington were not surpassed by any English actors or actresses of their day; while Ireland contributed three writers of comedy—Congreve, Farquhar and Sheridan, unsurpassed by any dramatists of their time.

In 1776 Garrick took leave of the stage and in 1812 Mrs. Siddons retired from the stage. She was a sister of Charles Kemble, the great Shakespearean actor, her greatest achievements on the stage being Lady Macbeth and Queen Catharine. Then came Edmund Kean, whose Richard III was a masterpiece. In our own day the

(Continued on Page 89)

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See page 443, March, 1921, issue of this Journal.

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1911	Buffalo	Nellie M. Wood	Isaac Pitman	99.5

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1914	Atlantic City	Nathan Behrin	Isaac Pitman	98.6	277

(In the three contests of 280, 220 and 200 words, Mr. Behrin's average of accuracy was 98 per cent. None but Pitmanic writers qualified in this contest.)

### N. Y. STATE SHORTHAND REPORTERS' ASSOCIATION

Year	Place	Winner	System	Errors	Net speed per min.
1919	New York	Nathan Behrin	Isaac Pitman	2	322
1920	New York	Nathan Behrin	Isaac Pitman		279

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Year	Place	Winner	System	Test	Gross Speed Per Minute	Percent. of Accuracy
1920	Denver	John F. Daly	Isaac Pitman	Judge's Charge	240	95.67
1920	Denver	John F. Daly	Isaac Pitman	Solid Matter	240	97.41

In the 240 word test Mr. John F. Daly was the only contestant to qualify.

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## NEWS NOTES OF INTEREST.

The Christian Brothers in St. Louis are preparing for the erection of a new college building to replace the one that was destroyed by fire five years ago. Their plans have been postponed on account of the war and the high cost of building material. The campaign to secure sufficient funds is now being started and an appeal to their many friends and former students has been issued.

As a stimulus to vocations, and as a recognition of the sacrifices made by young men and young women who have entered the priesthood and brotherhood and sisterhoods of the Church, it has been suggested that religious service flags indicating the number each parish has given be displayed in the church and schools.

Archbishop Sebastian G. Messmer, of the Milwaukee Archdiocese, will celebrate the fiftieth anniversary of his ordination to the priesthood this year with a journey to Rome in June, when he will make an official visit to the Vatican and later to the church in Switzerland, in which he said his first Mass.

Special exercises in parochial schools of Philadelphia marked Americanization Day, the anniversary of the United States Declaration of War against Germany. In the morning a programme of patriotic songs and selections, salutes to the flag and similar exercises was carried out. The various scout troops, both of girls and boys were particularly active.

Catholic school children of Milwaukee will not participate in the contemplated Pilgrim pageant by the Sane Fourth commission because Archbishop Messmer states it is sectarian religion.

A parochial school for Mexican children is being established at Gardner, near Denver, Colo., by the Rev. J. P. Trudel, S. S., pastor of Sacred Heart church, Gardner. The building will be ready for occupancy by July 25, which is the national feast day of the Mexicans.

The familiar figure of Cardinal Gibbons will stand for all time in bronze upon the grounds of the Cathedral of Assumption at Baltimore, if plans now projected by intimate friends of the late prelate are carried out.

Twenty new students of Belgian universities, including several from Louvain, have been selected to study in American universities during the next academic year, it is announced by the Commission for Relief in Belgium Educational Foundation. The selections were made by the commission.

Catholic schools in Melbourne, Australia, carried away twenty-seven out of thirty scholarships offered by the Government last year for open competition among all registered schools in the Province of Victoria.

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This information is contained in the yearly report of the Catholic primary schools of Melbourne, and is a remarkable evidence of the practical nature of Catholic education in the most important province of Australia.

The Very Rev. Andrew Morrissey, provincial of the Congregation of the Holy Cross, has been appointed coadjutor, with the right of succession. He will leave soon to visit the Pope and to begin his new duties. He was formerly president of the University of Notre Dame and was for many years a member of the faculty.

Readin', writin' and 'rithmetic soon will be unknown among Ireland's coming generation if the present decrease in school attendance in the stricken Isle continues, according to an official report reaching George M. Reynolds, Chicago banker and Illinois treasurer of the American Committee for Relief in Ireland.

Fifty-four small boys were led to safety by Sister St. Hilary, mother superior of Sacred Heart Seminary, Hempstead, L. I., recently when the building caught fire during class hours and was soon destroyed. The institution was conducted by the Sisters of St. Joseph. The damage is estimated at \$50,000. The Blessed Sacrament was saved from the burning chapel by the Rev. Father Robert Boyle.

Defeat of the Senate Debating Society of the University of California

by the Literary Society of St. Mary's College, conducted by the Christian Brothers at Oakland, has added to the prestige of Catholic college debating societies. This success is strikingly manifested by Georgetown's recent victory over Princeton and Yale, giving our schools a legitimate claim to superiority for the year both east and west.

In one German school chess has been introduced with a view to teaching the children to think straight. That is a good means to the end intended; but would not the catechism do just as well? The educational possibilities of this wonderful little book, which is a compendium of all Catholic theology, the sublimest of sciences, have not yet been exhausted.

Students of St. John's College School of Commerce and Finance, Washington, D. C., will get practice to supplement theory in business by taking their places behind the counters of stores, in the counting rooms of banks and in the offices of factories to sell goods, handle accounts, and study methods of manufacture.

In a contest open to the pupils of the entire city of Pittsburgh, by the Pittsburgh Chronicle-Telegraph, to encourage sewing and darning among the small girls, the Catholic deaf mute children of the De Paul Institute, Castlegate avenue, Pittsburgh, carried off the surprising number of seventeen prizes.

AN ANALYTICAL STUDY OF SELECTED POEMS.

IX.

Absent.

By Catherine Young Glen.

The Study by Sister Miriam, O.M.

ABSENT.

Sometimes, between long shadows on the grass  
The little truant waves of sunlight pass;  
My eyes grow dim with tenderness the while,  
Thinking I see thee smile!

And sometimes, in the twilight gloom apart,  
The tall trees whisper, whisper heart to heart;  
From my fond lips the eager answers fall,  
Thinking I hear thee call!

Catherine Young Glen.

**Form and Content.** To the indefinable charm of a summer evening, "Absent" adds something of the sadness of a summer twilight. How pretty and simple the little song is! Its real sweetness and wonderfully universal appeal (it might have been written in any age, it belongs to all peoples and all times) are best revealed when one hears it for the first time, sung to John Metcalf's alluring and appropriate melody. It is a delicately refined love lyric. The central thought is, "though absent, you are sometimes very near." Pathetic it may be, even tender enough to dim the eyes, but it is altogether above the class of more tuneful modern sentimental songs which say so much and mean so little!

**Mood.** The atmosphere of tender pathos suggested by the title prevails throughout the poem, but pervading it there is a thin sweetness as of spices and dead roses. There's the sadness of "long shadows," "dim eyes" and "twilight gloom"; the sweetness of "waves of sunlight," "smile," "heart to heart whispers," and "eager answers." The song makes both singer and audience feel that it is a far sweeter thing to sometimes "feel" the absent near, than to know them never absent; that absence like parting is sweet sorrow.

**Movement.** "Sometimes" and "thinking," both with falling movement, are used effectively and emphatically in this poem where rising movement predominates. The phrasing coincides with the meter, and a pleasing effect is the result. The short lines, giving lightness, are lengthened in the song by reputation. This repetition really adds to the exquisite grace of the movement. The trochees, in agreement with the title, heighten the note of yearning characteristic of the verses. Not often do we find dignity of movement so admirably wedded to grace of movement as in "Absent."

**Tone—Color.** Like the music itself, the poem "Absent" is notable for its sweetness, delicacy, and pathos. Technical embellishments are sparingly used. The repetition of *whisper* and *heart* sweetens the melody of the second line in the second stanza. In that line also occurs the only initial alliteration used besides that of *see* and *smile* in line four of the first stanza. The *i* sounds give delicacy and the broad *a* and *o* sounds suggest contemplation and repose. "Whisper" alone is onomatopoeic, but the entire line in which it occurs is delightfully and elusively so. The rhyme scheme is *aabb* and because it gives the effect of couplets it lacks compactness. The rhymes are single and perfect. The pathos lies in the "musical color" of the verse, and in a certain delightful tenderness and vividness in the expression of impassioned emotion. *Longing* is the motif of the poem and of the music.

The stanzas are quatrains of three iambic pentameter verses followed by an iambic trimeter. As remarked above, the trochees used are very expressive. The unity is as perfect as the sustained dignity of tone demands. It is secured by a felicitous choice of apt words and phrases. Notice the absence of both beauty and emotion in the prosaic outline:

1. During the day the sunlight waves recall your smile, and
2. At night the whispering trees seem but your voice calling me.

**Progression and Proportion.** The perfect symmetry of the lines constitute one of their charms. The poet sees the little waves of sunlight between the long shadows; the latter typifying perhaps the long hours of separation; the former, the moments when thought brings the dear absent near. At twilight he hears the trees "whisper heart to heart;" and because his own heart is far away, he knows not what he hears, and eagerly he answers a loved, but unheard voice.

Note how admirably balanced the stanzas are. The first contains images appealing to sight, the second those appealing to the ear. There is a striking parallelism between them.

Long shadows	Twilight gloom
Waves of sunlight	Tall trees whisper
Eyes grow dim	Eager lips answer
Thinking I see thee smile.	Thinking I hear thee call.

**Style and Diction.** Beauty of sentiment and intensity of feeling characterize the style of "Absent." The imagery is not profuse but choice. Notice the delicate power and beauty of the adjectives—*truant* waves; *truant*, by the way, is very apt, implying absence; eyes *dim* (with tenderness), *tall* trees, *fond* lips, and *eager* answers. "Heart to heart" is very significant, for the separated, who love, commune heart to heart.

**Comparison.** Let us compare song with song, since there are several beautiful ones all written about the same time, and expressing similar sentiments. There is the popular "Forgotten"

Hearing through all the strange babble  
Of voices now grave, now gay

Only your voice—

Can this be forgetting?

Yet I have forgotten you say.

Forgotten you, well if forgetting

Be reading each face that I see

With eyes that mark never a feature

Save yours as you last looked at me,

If this be forgetting, you're right, dear,

And I have forgotten you quite.

"Somewhere a Voice Is Calling" is less impassioned, but more intense—

"Dusk, and the shadows falling,

O'er land and sea;

Somewhere a voice is calling,

Calling for me!

Night and the stars are gleaming

Tender and true;

Dearest! my heart is dreaming,

Dreaming of you!"

In "I Hear You Calling Me," Harold Harford listens to the voice of a dear absent one whose presence he shall never know on earth.

"I hear you calling me.

Though years have stretched their weary length between,

And on your grave the mossy grass is green:

I stand,—do you behold me?—listening here,

Hearing your voice through all the years between."

**Estimate.** In this pure melodic song lyric fresh and innocent as the fragrance of the violet, Miss Glen has sweetly voiced the unutterable sense of pain consequent on separation, and, so doing, she has revealed the sensitivity of a great artist. This sensitivity, moreover, accounts for the warmth, intimacy and competent sincerity of "Absent." Perhaps the most exquisite note of the poem is the assurance it gives us that, while we do not forget, neither are we forgotten. As long as men shall know the pang of parting, so long shall "Absent" delight the heart of man.

Creditable Work of Students.

St. Mary's Chimes, published monthly by the pupils of St. Mary's College, Notre Dame, Indiana, is a remarkable demonstration of the success that may be attained by well-directed effort on the part of young people ambitious of literary achievement. It is filled with interesting articles in prose and verse, all original productions of the pupils. The college is conducted by the Sisters of the Holy Cross.



### Diocesan Superintendents Meet at Washington.

Legislative and educational problems that affect the Catholic school system of the United States were thoroughly discussed at the Catholic University when superintendents of Catholic education or their representatives from more than a score of dioceses met at Washington, the third week of April, under the auspices of the Superintendents' Department of the Catholic Educational Association.

Notable among the matters which were thoroughly examined was that of securing teachers' certificates and degrees in different States of the Union. Federal, State and local legislative problems were gone over at a conference presided over by the Rev. Michael J. Larkin, of New York. The phases of the Catholic high school systems in different dioceses were also discussed, the work of central high schools, parochial high schools and those conducted by religious orders being reviewed.

On invitation the representatives were guests of the Bureau of Education of the National Catholic Welfare Council at the Council headquarters, where the manner in which each of the five departments of the Council function was explained and means whereby schools and colleges can cooperate in the work suggested.

The Right Rev. Monsignor Edward A. Pace, in discussing the work of the Bureau of Education, emphasized that the Bureau exists to serve Catholic education throughout the country.

"It does not presume to control or lay down laws," said Dr. Pace, "but to give services to the Hierarchy, the teachers, the pastors and through them the great body of students. A beginning has been made, but your co-operation is essential. The work is too vast for any one office to carry out alone, and the result of the effort will be proportionate to the co-operation given it by educators throughout the country. Already we are endeavoring to establish contact with Catholic students after graduation, that they may bring the ideals of Catholic education into their everyday lives, and we are also striving to encourage our students to take their higher studies in Catholic institutions and to assure them that it will not leave them handicapped to do so."

### Catholic Sisters Eligible to Teach in Indiana Schools.

Members of Catholic Sisterhoods are eligible for employment as teachers in the public schools of Indiana, according to an opinion of U. S. Lesh, attorney general of the state. The opinion includes statements to the effect that, in the absence of any regulation prohibiting the wearing of a religious habit by teachers in the public schools, the wearing of such distinctive garb does not make the employment of the wearers illegal nor does the fact that they may be required to turn the money received for teaching into the treasury of the order, alter the validity of the contracts under which they are employed.

The opinion of the state attorney general was occasioned by a claim

made against the trustee of Jefferson township, Dubois county, for \$300 alleged to have been paid out illegally for teaching in the public schools. The teacher was a Sister of Charity, who had been licensed and regularly employed by the appropriate school authorities, according to the opinion.

### Safeguard Filipino Students.

Steps taken by the Administrative Bishops of the National Catholic Welfare Council, at their recent meeting in Washington, to protect Filipino students in American colleges and universities from the loss of their Catholic faith, were prompted by reports of inroads which Protestant proselytism is making among these young men.

The Administrative Committee has decided to establish, through the Welfare Council's Immigration Bureau, offices in Manila and in San Francisco and Seattle, to register and assist Filipino young men who come to this country to enter school. This contact, beginning at the time of their departure from their native islands, will be continued during their residence in this country, so that they will be constantly in a Catholic atmosphere.

### German Bishops on the School Question.

The members of the German Hierarchy have issued an important letter, concerning the question of the schools as affected by Article 146 of the German Republican Constitution.

The Bishops maintain that the school should be considered as subsidiary to the institution of the family, and that while the State might consistently concern itself with imparting the necessary instructions for professional or civil life, it is for the parents to decide that the school should carry out the religious teaching that corresponds to the religious belief of the parents.

### Chamber of Deputies Protects Rights of Catholic Schools.

The Chamber of Deputies has passed a law establishing compulsory physical education for all children. The State will assume responsibility for all expenditures entailed by the acquisition and maintenance of certain pieces of land and buildings to be used for this purpose.

The question of competition between public and confessional schools was again brought up in connection with the education of the orphans under the jurisdiction of the "Assistance Publique," a State institution. The orphans are generally boarded out in the homes of farmers, who receive a small amount each month from the Government.

A Catholic deputy asked whether these orphans could be sent to the parochial schools, or whether they were forced to attend public schools.

The minister decided that they could be sent to the parochial schools provided the children of the family in which they were living attended the parochial schools.

### MOVES TO NEW QUARTERS.

The well-known firm, the Chicago Apparatus Company, have taken enlarged quarters at 701-707 West Washington Boulevard, Chicago, Ill., where they will have double the floor space. With added facilities at the new address, the concern will not only be in position to maintain the prompt service had in the past, but to assure patrons the continuance of the same efficient management.

The company handles everything pertaining to physical, chemical, agricultural and biological apparatus.

### ITEM OF NEWS.

The St. Louis house of Barnhart Brothers & Spindler sold to The Catholic Publishing Company of Santa Fe, New Mexico, a printing plant for school use, amounting to \$35,000.00. It includes a No. 6 Babcock Optimus press and a No. 43 Babcock Optimus, each with all the latest improvements and universal equipment. Chandler & Price presses, paper cutter, type and a full line of printing office requirements. The office will do, it is said, city printing.

### SUMMER SESSION FOR TEACHERS.

Columbia College, Dubuque, Iowa, will open its eighth annual Summer Session June 27, for the benefit of Sisters and lay students who are ambitious for self-improvement and who desire to use a part of the summer vacation to take up advanced work. At the College will be found that quiet and freedom from interruption which are conducive to thorough intellectual work. In addition to the regular courses there will be a series of lectures by specialists along different lines, and ample provision will be made for the entertainment of the students. Those in attendance will have access to the libraries in the different Halls, as well as to the Carnegie Public Library. Accommodations are provided at reasonable rates by the College for the Religious in attendance; lay students may secure a list of desirable boarding places by addressing the Registrar.

### Certification of Teachers.

In all parts of the United States there seems to be a movement on the part of Catholic school authorities to have their teachers secure the certificates required by state laws for teachers in the public schools. In some states such action is now required by law, and the same thing may be true in others before long. Independently of state requirements, however, it might well be desired that the technical attainments of Catholic teachers, in many instances distinctly superior—should be demonstrated as at least no shade inferior to those of teachers in state supported establishments of corresponding grade. Realizing that by making information on the subject easy of access it would be performing a service to the cause in which it is enlisted, the Department of Education of the National Catholic Welfare Council has brought out a monograph on "Laws and Regulations Relative to Certification of Teachers." The information is tabulated and most convenient for consultation. Copies are being sent to the bishops, the diocesan superintendents of parish schools, the Catholic schools and colleges giving teacher-training courses, and the Catholic press. A limited supply has been provided to meet the demand from others who are interested, and copies will be furnished in response to requests addressed to the National Catholic Welfare Council, Bureau of Education, 1314 Massachusetts Avenue, N. W., Washington, D. C.

STUDIES IN POETRY.  
(Continued from Page 84)

traditions of the English stage have been well maintained by Sir Henry Irving and Forbes Robertson.

In the United States in succession have appeared such interpreters of Shakespeare as McCullough, Forrest, Booth, Barrett, Mansfield, Sothorn and Mantell. It is doubtful if any Old World actor ever surpassed Booth in his presentation of Hamlet. We saw Booth in Hamlet forty years ago and it is a memory to be cherished.

Turning for a moment to Germany, it may be well to observe that Goethe and Schiller did much to create a national drama towards the close of the eighteenth century. In Iphigenia and Tasso Goethe achieved perfection in form. Schiller's genius was better suited to the stage than was Goethe's as is evidenced in his four dramas, The Robbers, Wallenstein, William Tell and The Maid of Orleans. In our own day Hauptmann and Sudermann have been the most representative of German dramatists.

Modern France extending to our own day has given us as dramatists Hugo, Dumas, Angier, Donnay, Le Maître, Brioux and Rostrand. The latter's *Cyrano de Bergerac* has had a wide vogue. Brioux is a dramatic satirist as may be observed in his *Robe Rouge* and *Les Bien-faiteurs*.

The two chief dramatists of Norway are Bjornsterne Bjornson and Henrik Ibsen. The latter has written chiefly satirical comedies such as *The Pillars of Society* and *A Doll's House*.

The chief playwrights today in England are: Pinero, Jones, Galsworthy, Shaw and Drinkwater. Bernard Shaw is an Irishman who has made London his domicile for many years. He has all the wit, dash and originality of the Celt. One of Drinkwater's latest plays has for subject, *Abraham Lincoln*.

Perhaps mention should have been made here of the dramatic essays of Tennyson and Swinburne. Late in life Tennyson wrote *The Cup and Becket*. It was in the latter that Irving as the Cardinal won much success. Stephen Phillips, too, has given us two dramas—*Paolo and Francesca* and *Herod*.

Perhaps the most notable renaissance in the modern drama of today has been the Irish dramatic movement. The moving spirits in and contributors to this have been William Butler Yeats, Lady Gregory, Padraic Colum, Boyle and J. M. Synge. Both the Gaelic revival, the Irish dramatic movement and Sinn Féinism are practically co-radical, and mark the awakening of national consciousness in the soul of Ireland. Yeats' *Kathleen-ni-Houlihan* struck the keynote to this. We regard Synge's *Riders to the Sea* as the greatest one-act drama written during the past fifty years.

In the United States we have had within recent times many very successful playwrights, chief among whom are Bronson Howard and Denman Thompson, the author of *The Old Homestead*; Clyde Fitch, who has given us *Nathan Hale*; David Belasco and Vaughn Moody, the author of *The Great Divide*, in which Margaret Anglin won a great success.

Suggested Readings: Introduction to Shakespeare; Edward Dowden (Scribner), Stratford-on-Avon from earliest time to death of Shakespeare; Sir Sidney Lee (MacMillan); Shakespeare and Chaucer Examinations; W. T. Thom (Ginn); Moulton's Shakespeare as a Dramatic Artist; A New Shakespeare Dictionary; R. J. Cunliffe (Blackie & Son, Glasgow); Introduction to the Study of Shakespeare; Corson (Heath); Holinshed's Chronicle and Historical Plays Compared (Duffield & Co., New York); Coleridge's Lectures on Shakespeare; People for which Shakespeare wrote; C. D. Warner (Harper); Studies in Shakespeare; R. G. White (Houghton Mifflin); Lectures on Shakespeare; W. Hazlitt (Bell, London); William Shakespeare; A Critical Study; G. M. C. Brandes; The Man Shakespeare and His Tragic Life Story; F. Harris (Mitchell Kennerley, N. Y.); Shakespeare's London; H. F. Stephenson (H. Holt, N. Y.); Characteristics of the Women of Shakespeare; Mrs. A. B. Jameson (Houghton Mifflin); Shakespeare's England—an account of the life and manners of his age, 2 vols. (Clarendon Press, Oxford); The English Religious Drama; Katherine L. Bates (McMillan).

CATECHISM TEACHING.  
Rev. M. V. Kelly, C.S.B.

XXX.

The Meagreness of Our Curriculums.

Is the programme of religious instruction in our schools systematically arranged? There is reserved for it one-half hour daily, five days in the week, for at least eight years. Is all this time being employed to the best advantage? Children in a position to avail themselves of this are certainly most generously provided for. They are the favored ones in God's creation. Parents receiving so great assistance in the training and sanctification of the precious charges committed to them have everything to be thankful for. Teachers whose privilege it is to be so occupied every day must find in this a compensation for all the sacrifices their lives of trial and labor demand. Pastors experience untold consolation in the thought that the little ones of their flocks are growing up in the knowledge and practice of God's truth. The more we contemplate this picture of millions of innocent children beginning their day with a whole half hour devoted to learning God's will and God's ways, the more are we impressed with its beauty. Truly our opportunities are beyond estimating. The question really is are we turning them to the best account?

It goes without saying that so great a work carried out in detail demands thorough system. Division of the work according to grades with an equitable distribution over the entire eight years is clearly necessary. Graduation must take into account not only the respective capacities of pupils at different stages of development, but also their spiritual needs at all ages and stages. As with every other line of study, interest must be maintained throughout. All the time they must be learning something new. There must be unceasing variety in the information imparted as well as in the method of imparting. True it is, five classes weekly for eight years will make immense demands upon our store of information, if all these conditions are to be fulfilled. There is nothing to fear, however; the subject we are handling will not easily be exhausted. To succeed in this there must be not only the right text-book, but a series of right text-books, carefully graded to suit the requirements of each stage in the pupil's progress.

It is to be feared, very much feared indeed, that such perfection of system exists only in the exceptional case. We are justly proud of our parochial schools, we are willing to make any sacrifice for them, we are uncompromising in reserving ample provision of time for religious instruction, we regularly remind teachers that this is their primary, essential duty, and we usually fail to define, to regulate, to methodise the work in such a way as will enable both teacher and class to make the best use of that immense proportion of time they are obliged to devote to it.

So widespread has been this absence of gradation and variety, such little attention given year by year to ameliorate conditions, that there are many schools and groups of Catholic children who, for eight long years or more, know of only one single text-book of religious instruction. With the assistance of a catechism containing less than a hundred pages of questions and answers, the teacher is supposed to find sufficient matter for a daily drill lasting from the age of six to fourteen. I feel quite assured many readers of The Journal can hold up their right hands in testimony to a personal experience precisely as here described. During all the years of school attendance, or Sunday School, there was before them that task of learning catechism—the catechism rather—there was only one, of course. Whoever heard of any other?

Now all this is going on still, if not to the same extent, at least to a great extent. There are still millions of children who know of only one catechism. What is more, they are told over and over that, having pored over it and memorized it word for word and been interrogated on it regularly and frequently for a period of eight or ten years, they must not suppose they shall have at all mastered its contents then. There is a truth in this last remark, especially if the reference is to some of the catechisms placed in the hands of our children. Because of their unintelligible language, long definitions, complex



structure, unfamiliar expressions, etc., thousands of well-meaning Catholics after years of struggle have grasped but a modicum of the contents.

What is the explanation of this extraordinary phenomena—this providing classes of children with but one small text-book for an entire course of religious instruction? Here is a subject for investigation, a great fact deserving the very closest examination. Let us try to see through it. The longer we spend looking for a comprehensive answer, the more thoroughly shall we be convinced that two considerations only conspire to maintain this practice inviolable.

The first motive has been one of rigid economy. Now, please do not laugh; we are dealing with stern facts. Is it not a fact that our policy throughout has been to provide children with the cheapest possible manual of religious instruction; to reduce the outlay parents would be asked to make upon the most important of all duties to the last conceivable minimum? Was it not a boast in European countries that a whole family were given a complete religious education with a penny catechism? Here in America, until very recent years, would it not have been considered an outrage to exact more than a nickel for a catechism? As if it made any difference whatever to the deserving poor, both pastor and teachers looking after them in this particular with unstinted generosity. For whose benefit besides is this wonderfully systematic economy in religious text-books intended? For whom is it necessary? Even in the most carefully managed school districts the secular education of the child costs from thirty to fifty dollars annually. And we are still to hold to the theory that the outlay on his religious education should not exceed five cents for a period of eight years! Not merely this; in many cases that five-cent catechism is expected to meet the needs of three or four members of the family at once. Meanwhile there is unanimous and universal profession of belief that Christians are sanctified by their generosity in the cause of religion, that every dollar, every nickel given to the church is a decided spiritual gain.

While these strenuous endeavors to minimize the financial burden have had much to do with the pupils being kept year after year poring over the same eighty or a hundred pages of the catechism, another cause has existed equally indefensible and more deep-seated. Reduced to a proposition it would be simply this: Since the catechism must be memorized, multiplying books will confuse. For the same reason, the more condensed the contents of any given catechism the better. Such is the explanation regularly given. Children are to be deprived of many means of assistance available, classes are to be deprived of the interest possible through a series of graded text-books, in subservience to a stubborn policy which claims religion cannot be taught in schools without learning by rote some four hundred or four hundred and fifty specially and rigidly constructed sentences.

Once more I insist upon asking the question, "Who said this is the only way or the best way to learn our religion?" Can one authority on the pedagogy of religious instruction be quoted in favor of the practice? It is in vogue, almost universally in vogue, but is there a man or woman living who can tell us where or when the practice had its origin or who is its author? Is any of its supporters prepared, as a result of historic study, to show that it owes its adoption in the past and its preservation since to anything but a survival of bad pedagogy, which affected nearly all branches of school work down to the present or previous generation?

Meanwhile our curriculum of religious instruction remains meagre and stilted through the continuance of this unrelenting abuse. Every parochial school teacher would welcome more variety. Every pupil would breathe a sigh of relief upon hearing that those pages of questions and answers of which he had so often to give an account are disappearing from the daily bill of fare. A period of two years is surely long enough to spend upon a book of less than one hundred pages. We take it for granted that any class within two years is familiar with the contents of a school reader, which then makes way for another more advanced. Why not expect an equal progress in the study of religion? Why cannot four catechisms

properly graded be mastered in the eight years of primary school attendance. Text-books to suit each step in this plan are already available. It would not be difficult to make a satisfactory selection. Beginners will be provided with a first communion catechism, as a matter of course. Each of the three remaining stages would be complete in itself. The catechisms respectively prescribed for these several stages would each be a compendium of Christian doctrine, the more advanced presenting a more developed and more detailed treatment of subjects than that immediately preceding it. But, as is clearly evident to all, such a scheme is absolutely impracticable if the memorizing of words is considered essential. So long as this is insisted upon we are confined to one text-book. Children cannot memorize the definitions and answers of two, much less than of three or four. There is no alternative. Either we must find some method of teaching religion which will not tie us down hand and foot to this requirement, or abandon forever the hope of necessary interest and variety by a reasonable diversity in our programmes.

## CURRENT EDUCATIONAL NOTES.

(Continued from Page 58)

This reflection is prompted by E. F. Benson's recent book, "Our Family Affairs," in which the late Monsignor's brother chats about the home life of the Bensons. The father, the late Archbishop of Canterbury, had a perfectly fanatical prejudice against tobacco; and the result was that all the boys developed into inveterate smokers. Friends of Robert Hugh will recall that he could almost smoke a cigar and a cigarette at the same time. Even Mrs. Benson took to smoking, and we have a diverting picture of the lady slipping behind a rock on a holiday to enjoy a whiff. The archbishop would not modify his principles; but he would belie the evidence of his senses. Thus, when he found a clergyman kneeling before the hearth and blowing tobacco smoke up the chimney, he concluded that the holy man was praying. And when he received a letter redolent of the vile weed, he charitably commented: "This must have been written in a smoking compartment." We are all prone to fall into such absurdities if we insist on labeling a think black when in fact it is only pale gray or simply pink and blue.

## RELIGION AND POETRY.

(Continued from Page 60)

of Dante's meaning will be but fragmentary and vogue until he turns to the corresponding section of the "Summa" and gets, from the intellectual, from the theological point of view, the illustrious Dominican's teachings regarding liberty of choice. From the poetical point of view, St. Thomas wrote a commentary on Dante; from the theological point of view, Dante wrote a commentary on St. Thomas.

A lengthy list could be compiled of poems, great and little, written by Catholics and by non-Catholics, by religious and by laymen, in which this interdependence of religion and poetry is most happily illustrated. It is the business of the Catholic teacher in the Catholic school to recognize the kinship and to emphasize it in his teaching. That is a need imperative of our day and generation. As Francis Thompson, a man whose own poetry is so superbly infused with the Catholic spirit, wrote in his essay on Shelley:

"The Church, which was once the mother of poets no less than of saints, during the last two centuries has relinquished to aliens the chief glories of poetry, if the chief glories of holiness she has preserved for her own. The palm and the laurel, Dominic and Dante, sanctity and song, grew together in her soil: she has retained the palm, but forgone the laurel. Poetry in its widest sense, and when not professedly irreligious, has been too much and too long among many Catholics either misprized or distrusted. . . . Once poetry was, as she should be, the lesser sister and helpmate of the Church; the minister to the mind, as the Church to the soul. . . . The separation has been ill for poetry; it has not been well for religion."





### HUMOR OF THE SCHOOL ROOM.

#### A Spelling Lesson.

"Can you spell kitten, my little man?"  
I said to Jack, five years old;  
And behind his back Jack put both his hands,  
And he tossed his locks of gold.

"Too hard?" I asked; then his face grew grave,  
And he said, "It isn't that—  
But I'm too old for kitten, you know,  
Now just you try me on cat!"

#### Making a Close Guess.

The teacher asked Johnny Brown who it was that fiddled while Rome burned.

"Hector, sir," said Johnny after a moment's thought.

"No, not Hector; try again."

"Carlo."

"No, no, think again!"

"Well, it must have been Nero then. I know it was somebody with a dog's name."

#### Two To One.

A little boy, on being told the story of David and Goliath for the first time, was asked if he did not think it a wonderful victory. "No," he said, "for it was two to one." God was fighting with David. In our fight with sin, let us not fear for the issued, for we have the Mighty One on our side.

#### Female of the Species.

Father—"Well, Carolyn, how do you like school?"

Carolyn (aged six)—"Oh, so much, papa!"

Father—"That's right, daughter. And, now, what have you learned today?"

Carolyn—"I've learned the names of all the little boys."

#### And Is Infinite.

Teacher to Young Miss—"Parse the word 'kiss.'"

Y. M.—"This word is a noun, but is usually used as a conjunction. It is never declined and more common than proper. It is not very singular, in that it is usually used in the plural. It agrees with me."

#### A Monday Morning "Hike".

The teacher in the village school was enlarging on the benefits to be derived from walking. One lad seemed particularly restive. The teacher inquired sarcastically:—

"Now then, Willie, have you something to tell the class?"

"Yes, sir," replied Willie.

"My father says that our washerwoman is the greatest walker in the world."

"How is that?"

"Because she walks from pole to pole."

#### The Timid Pupil.

"Ma," said a discouraged little Maple avenue urchin, "I ain't going to school anymore."

"Why, dear?" tenderly inquired the mother.

"Cause 'tain't no use. I can never learn to spell. The teacher keeps changing words on me all the time."

#### A Matter of Caution.

The teacher had been explaining fractions to her class. When she had discussed the subject at length, wishing to see how much light had been shed, she inquired:

"Now, Bobby, which would you rather have, one apple or two halves?"

The little chap promptly replied:

"Two halves."

"Ah, Bobby," exclaimed the young woman, a little disappointedly, "why would you prefer two halves?"

"Because then I could see if it was good inside."

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	☉	☉	☉	☉

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## BOOK NOTICES.



**Junior Latin—Book One.** The Declension of Nouns, Adjectives and Pronouns—Roman Ideas. By John Evans Forsythe, A.B., and Richard Mott Gummere, Ph.D. Cloth, 135 pages. Price, \$1.32 net. Christopher Sower Company, Philadelphia.

This book aims to teach the Latin language along with the life and manners and habits of thought of the people who spoke that language when it was a living tongue. It embodies a system admirably adapted to the end which is sought to be achieved. There may be no "royal road to learning," but certainly some roads are easier than others. Teachers will be hospitable to this book, as its use is likely to lighten their labors and heighten their credit by imparting to young people a love for learning as well as a portion—and a by no means negligible one—of learning itself.

**Major Latin—Book Two.** Declensions, Conjugations, Syntax—Roman Customs. By John Evans Forsythe, A. B., and Richard Mott Gummere, Ph.D. Cloth, 288 pages. Price, \$2 net. Christopher Sower Company, Philadelphia.

This is the companion volume of "Junior Latin—Book One," by the same authors, and, like that work, undertakes to convey along with instruction in the Latin language, a knowledge of the Roman people. It is a technical Latin grammar and a beginner's Latin book, interesting and authoritative from cover to cover. The student who derives his Latin from this source is likely to be able to use it not only in reading, but also in conveying ideas to others.

**The Skyline in English Literature.** By Lewis Worthington Smith and Esse V. Hathaway. Cloth, 258 pages. Price, \_\_\_\_\_. D. Appleton and Company, New York.

The writers of this book, both of them educators whose especial branch is English literature, have come to the conclusion that high school texts on that subject are so generally incumbered with details as to confuse the average student and prevent him from getting a clear idea of the essentials. The object of this little volume is to exclude what is superfluous and to present a connected, continuous, interesting narrative. It is not too much to say that this purpose is fulfilled.

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**New Geography—Book One.** By Alexis Everett Frye. Cloth, 264+ viii pages; illustrated. Price, \_\_\_\_\_. Ginn and Company, New York.

This beautiful quarto, superbly printed and durably bound, presents not only the bald facts of geography, but a text in which there is information relating to history, civics and industry, in connection with the account of every country in the world. The illustrations and maps, more than 600 in number, many of them colored, are well selected as to their subjects and spirited and admirable in execution. Fascinating as a toy book, the work is strong in all that is required to give young students of geography reliable knowledge of the globe on which they live.

**Mechanical Drawing for Beginners.** Giving the Fundamental Technic of Modern Practice. By Charles H. Bailey, Director of Manual Arts, Iowa State Teachers' College. Stiff paper covers, 93 pages. Price, 68 cents net. The Manual Arts Press, Peoria, Illinois.

In drawing, as in other things, the formation of good habits in the beginning is important in the highest degree. This book is for individual learners and for classes, but will yield the best results when used with a teacher. It is systematic and thoroughly reliable as far as it goes, and may be recommended without hesitation.

**Personality Culture by College Faculties.** By David E. Berg. Cloth, 127 pages. Price, \_\_\_\_\_. Institute for Public Service, New York City.

The author explains that he wrote after visiting seventy-two university teachers of all ranks at work with summer school classes in twenty-five subjects. He gives a graphic sketch of the methods of many of these teachers, with an estimate of the personality of each, and an endeavor to set forth the influence of the teacher's personality upon those subjected to his leadership in learning. Some of the instructors studied were listless, others mechanical, still others frivolous. Some who might have been efficient were affected by egotism and personal vanity which impaired their usefulness. The ideal teacher, fully informed with regard to his subject, and inspired by it, bending all his energies to the task of imparting knowledge and the love of knowledge to his class, was the exception and not the rule in the experience of Mr. Berg, who says: "The ill effects of bad models, of vicious examples of teaching in colleges of education are not confined merely to secondary schools, but are visible within the confines of the universities themselves." "Many normal schools," he adds, "produce teachers for elementary schools who really can teach. The colleges and universities can do the same if they will train college teachers in the same thorough-going manner." Certainly the object which he proposes is worthy of the trouble and expense essential to its attainment.



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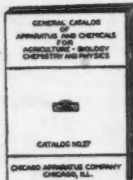
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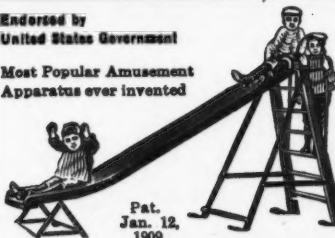
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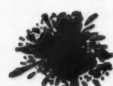
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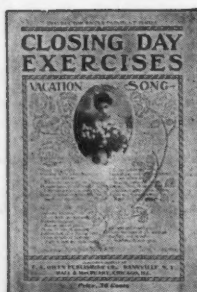
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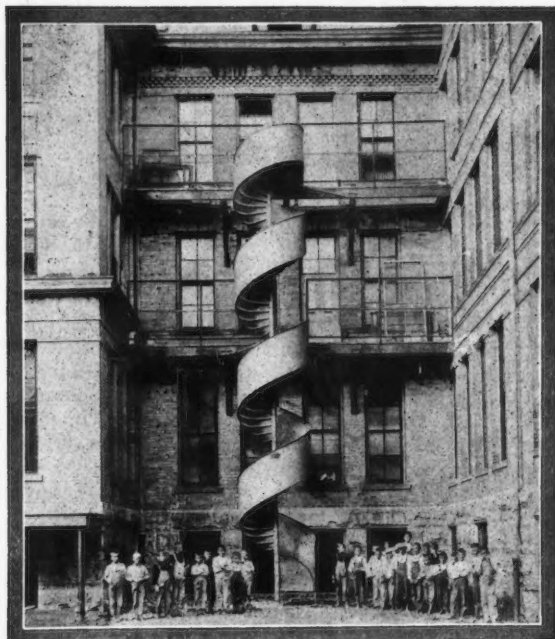
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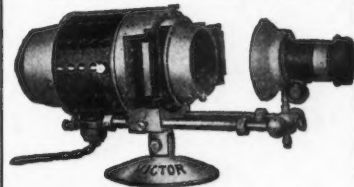
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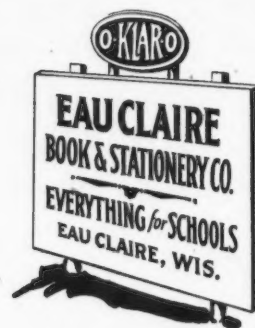


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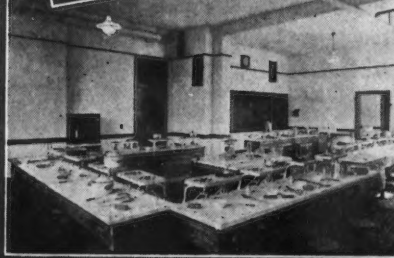
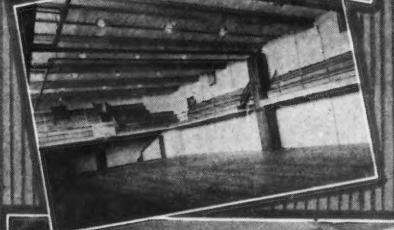
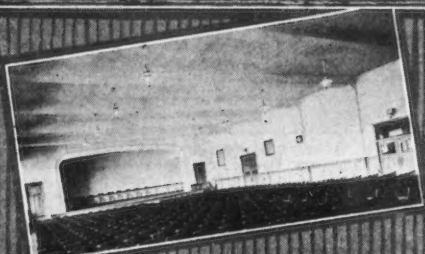
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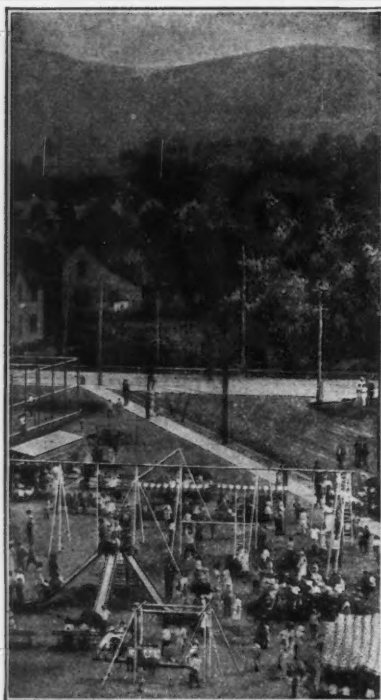
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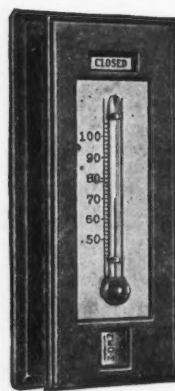
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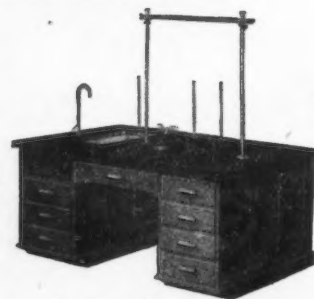
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